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CONTENTS

August 1930

	PAGE
The Exhibition of the Castle Rohoncz Collection in the Munich New Pinakothek. By AUGUST L. MAYER..	89
Early English Illuminated Manuscripts at South Kensington. By JAMES WARDROP	99
Herbert Haseltine: Animal Sculptor. By KINETON PARKES	108
Gerald Leslie Brockhurst, A.R.A., R.E. By JESSICA WALKER STEPHENS	113
Modern Japanese Colour Prints. By WILL H. EDMUNDS	120
The Wilhelm Ofenheim Collection. By STEPHAN POGLAYEN-NEUWALL	126
Benito Quinquela Martin's Pictures. By J. B. MANSON	133
The International Art Exhibition, Venice. By YOI MARAINI	134
Jewellery at the English Medieval Art Exhibition. By C. C. OMAN	139
Letter from New York. By CARLYLE BURROWS	141
Letter from Paris. By ANDRÉ SALMON	144
Letter from Berlin. By OSCAR BIE	149
Book Reviews	151
Art News and Notes. By HERBERT FURST	158

LIST OF FULL-PAGE COLOUR PLATES

The Resurrection. By ANDREA DEL CASTAGNO..	<i>Frontispiece</i>
Initial from the Winchester Bible (<i>circa</i> 1160-1170)	<i>To face page</i> 104
Jam Rawalji—Model for Equestrian Statue for H.H. the Maharajah Jam Sahib of Nawanagar. By HERBERT HASELTINE	108
Suffolk Punch Stallion, "Sudbourne Premier." By HERBERT HASELTINE	112
A Sunny Day at Buenos Aires. By BENITO QUINQUELA MARTIN	133
Portrait of a Woman. By CARIANI	144
Mademoiselle Dutté. By FRAGONARD	152

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THE EXHIBITION OF THE CASTLE ROHONCZ COLLECTION IN THE MUNICH NEW PINAKOTHEK

By AUGUST L. MAYER

THE principal artistic sensation of this year for Munich is the exhibition of the Castle Rohoncz collection in the New Pinakothek. Meanwhile, the greater part of the older German private collections have been sold by auction or otherwise; a most enthusiastic amateur, Baron Heinrich Thyssen-Bornemisza, has formed in no more than six years a collection of over 400 paintings and a good number of *objets d'art*.

He has bought from dealers and at private and public sales. Some of the finest paintings of the Lord Northbrook collection, like the "Madonna" by Roger van der Weyden, the "Landscape" and the "Portrait of an Old Man," dated 1667, by Rembrandt, are now his property. He does not reveal new ideas in his manner of collecting, but one could say that he is methodizing the programme followed and recommended especially by Wilhelm von



VIEW OF HAARLEM

By Jacob van Ruysdael



PORTRAIT OF A NOTARY

By B. Van der Helst (1613-70)

The Castle Rohoncz Collection in the Munich New Pinakothek



CHRIST BEARING THE CROSS

By El Greco

Apollo: A Journal of the Arts

Bode. But if we notice a strong instructive intention in the way the greater masters are represented with different works as manifestations of the style of their different periods, a certain taste and predilection are clearly to be distinguished. The owner likes, with all his "museal" intentions, paintings which can suit a home, with a pleasant character, and he prefers all those pictures which

century. Since Frederick the Great no German collector has shown such an active admiration towards the French masters from the time of Louis XIV to Louis XVI. We find them all, from Watteau to David, Fragonard and Pater, Lancret and Boucher, Quillet and Hubert Robert, de Troy, Nattier and Vigée Lebrun.

Of course, the British school of the eighteenth century is equally represented. But



PORTRAIT OF A MAN

By Wertinger

betray real pictorial values. So we do not find an important and exhaustive representation of the school of Florence, but many fine examples of the different schools of Northern Italy. With all the manifested predilection for northern schools, one cannot say that there is a domination of German painting, because, with the same interest as Baron Thyssen has collected the early German and the early Flemish paintings and the Dutch school of the seventeenth century, he is apparently very fond of the French painting of the eighteenth

it is clearly to be seen that Baron Thyssen was not willing to pay those prices which one has to spend *par force* if one will get first-class and "classic" examples of Gainsborough and Reynolds, of Hoppner and Raeburn, Romney and Constable. So the British department is restricted to some attractive works like the early "Miss Baker" by Gainsborough, and the portrait of Miss Sackville by the same master, a male portrait by Romney, and other paintings by Opie, Highmore, etc.

It is impossible to give here even an

The Castle Rohoncz Collection in the Munich New Pinakothek

abbreviated catalogue of all the 720 paintings. We mention only a few of the most important. Among the Flemish primitives we find the Petrus Christus "Madonna," from the Count Matuschka collection, the fine small "Veronica" by Memling, the male

Brueghel the elder, of his mature period, a Flemish "Kermess."

Among the Flemish pictures of the seventeenth century we admire the wonderful "Hélène Fourment as Saint Cecilia" by Rubens, the "Portrait of a Genoese Lady" and



PORTRAIT OF A LADY

By Lucas Cranach

portrait, formerly in the Kaufmann collection in Berlin, by Roger van der Weyden, and the famous "Crucifixion" by the master of the "Virgo inter Virgines," formerly in the Glitza collection, the self-portrait by Joos van Cleve, portraits by Juan de Flandes and Lucas van Leyden, works by Patinir and Mostaert; finally, an unknown, most characteristic Pieter

the "Portrait of Jacques Leroy" (from the Brownlow collection) by Van Dyck, and nearly half a dozen paintings by Brouwer. We reproduce here for the first time the picture, "Peasants in an Inn," evidently the original of the painting which was hitherto only known by the copy in the Munich Pinakothek.

The Dutch school of the seventeenth



PORTRAIT OF A LADY

By Anthony Van Dyck

The Castle Rohoncz Collection in the Munich New Pinakothek



MADONNA AND CHILD

By Caterino Veneziano

Apollo: A Journal of the Arts



A WARRIOR

By Rembrandt

century is represented by over eighty pictures. We have already mentioned the Rembrandts purchased from the Northbrook collection. There is also a very early one, the "Bust of a Warrior," accepted as genuine by all important specialists. We further reproduce an example of the seven Jacob van Ruysdaels. The Salomon Ruysdael "Marine" is as beautiful as a Turner. We also find here the landscape by Vermeer van Delft, formerly at Goudstikker, Amsterdam, and the fine Philip de Koninck from the James Simon Berlin collection. Of course, Barend Fabritius (a "Girl in Red on the Window," erroneously attributed to Bol) and Lievens, Nicolas Maes and Aert de Gelder, and all the genre masters like Terborch, Metsu, Steen, Sweerts, Ochtervelt, de Hooch, etc., are very well represented, some of them also with portraits.

Some of the Italian pictures were exhibited at the Italian exhibition in the Royal Academy, London, this year (as well as the three Frans

Hals in the Dutch exhibition), among them the "Madonna" by Daddi and that by Francesco Francia.

Among the Trecento pictures there are some very attractive and artistic works, like the "Madonna" paintings by the Venetian maestro Paolo and Caterino Veneziano, and a "Crucifixion," extraordinary in colour and drawing, most probably, as Wilhelm Suida suggests, by the great master of the Campo Santo frescoes at Pisa. We further mention the Quattrocento "Crucifixion," given to Paolo Ucello; the "St. Jerome," an early work by Carpaccio; the "Portrait of a Humanist" by Bonsignori—a picture as fine as a Mantegna or a Giovanni Bellini; a hitherto unknown "Madonna," and the imposing male portrait from the Tucher collection by Bartolommeo Veneto.

Among the Florentine paintings we further mention a predella piece by Gozzoli; a "Madonna adoring the Child, with Angels," one of the best examples by Pier Francesco Fiorentino known to us, and an attractive "Portrait of a



PORTRAIT OF A LADY

By Terborch

The Castle Rohoncz Collection in the Munich New Pinakothek

Young Man," attributed to Giulio Romano, but in our opinion an early work by Pontormo.

If we admire different works by Titian and Lotto and fine examples from other masters, like Palma and Paris Bordone, we still more call attention to some paintings by Tintoretto and Paolo Veronese, like the late

From the four pictures by El Greco we reproduce the "Christ bearing the Cross," the earliest known version of this composition, varied so often by this master. Very well known is the "Inmaculada Concepción," formerly in the Nunes collection. From Velazquez we see in first line the late male portrait,



PORTRAIT OF MARTIN ZAPATER

By Goya

"Tarquinius and Lucrezia" by the great Jacopo Robusti, and the female portrait and the "Annunciation" by Veronese. Most pictorial is the unfinished big "Market" picture of Jacopo Bassano's latest period, which reminds one in a certain way that El Greco studied with Bassano. Guardi is represented by two early signed works and a late "Piazza," Giambattista Tiepolo by a "bravours" ceiling composition.

formerly in the Senff collection at New York; from Murillo, the "Sa. Justa," formerly at Stafford House, and a "St. John as Child," the contra piece to the "Infant Saviour" at Glasgow Art Corporation. Equally unknown in the literature, like this picture, is the "St. Agnes," by Zurbarán, very vivid in colour, belonging to the end of the master's middle period. Goya is appreciated as hitherto in the collection only as a portrait painter. There are

Apollo : A Journal of the Arts

two fine specimens : the portrait of D. Martin Zapater, the most intimate friend of Goya, dated 1790, and the portrait of Da. Basilia de Solera, both representing the late Louis XVI style of this master.

It would take too much space to mention

and half a dozen Cranachs, religious and other compositions and portraits, altar pieces of the school of Westphalia—like the "Assumption of the Virgin" by Koerbeke—and Cologne, excellent portraits by B. Bruyn, as well as by the Tyrolese masters, M. Pacher



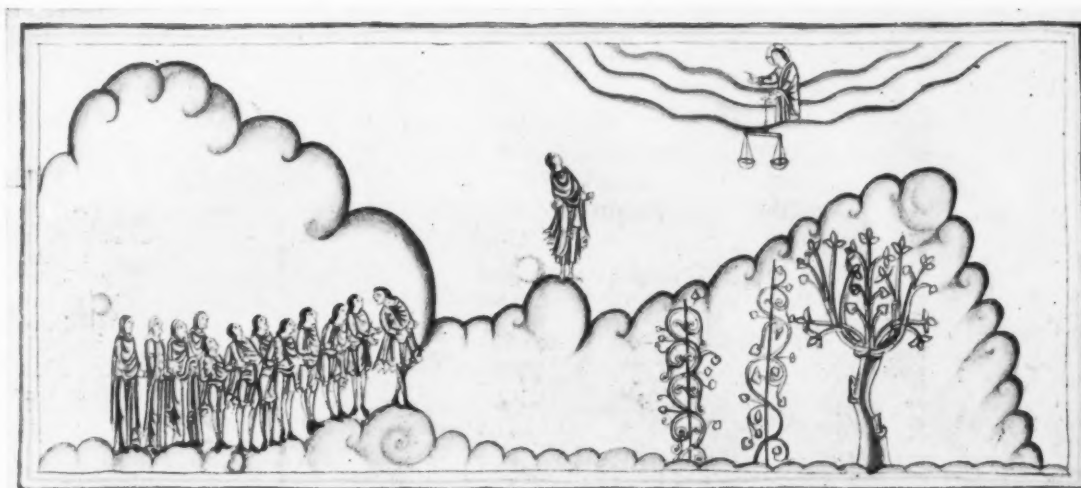
THE MARKET PLACE

By Jacopo Bassano

all the important German paintings from the fourteenth to the sixteenth century. Nearly all provinces are represented. We reproduce a fine portrait by the Bavarian Court painter, Wertinger, and there is also an early panel by Altdorfer, which, in his manner, stands here between Grünewald and Cranach. There are four Altdorfer pictures in this collection,

and Hans Maler, and by the Augsburg artists, Burgkmair, Breu, and Amberger.

We find the "Hercules and Anthæus" by Baldung Grien, and the charming "Altar of the Evangelists," painted about 1480, in the part of Upper Franconia which for many years was the property of the Streber family at Toelz.



THE EADWINE PSALTER

Trinity College, Cambridge

Circa 1150

EARLY ENGLISH ILLUMINATED MANUSCRIPTS AT SOUTH KENSINGTON

By JAMES WARDROP

ILLUMINATED manuscripts are, with sculpture, the only examples of English medieval craftsmanship which have survived in sufficient numbers to be susceptible of classification into styles and schools, and in which development and variation can be traced, almost unbrokenly, from inception to decline. Thus the manuscripts at present housed in the Victoria and Albert Museum, when viewed beside the concurrent exhibition at the British Museum, afford the most comprehensive survey of the art of illumination in England—and in no art does England so far excel—that has ever been made accessible to the public, not excepting the Burlington Fine Arts Club exhibition of 1908. The occasion is a unique one, and should make London the preferred of all students of manuscripts, for the two museums hold between them, with very few exceptions, the gems of the national and private collections of England and America.

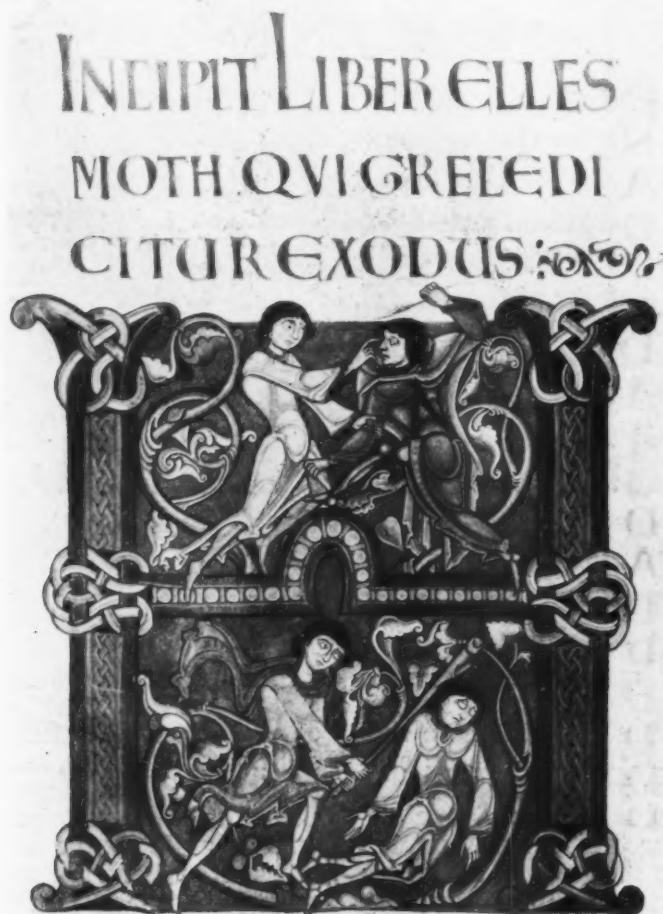
To those of us whose eyes in 1908 were scarcely open, to art at least, the exhibition

presents some joyous revelations and a few disappointments. One had expected more, for example, from the much-praised Benedictional of St. Aethelwold (6), and it is a trifle difficult to find in the disagreeably over-fronded decoration, the unpleasant greens and face-powder pinks, æsthetic justification for the preposterous lauds showered upon a book once described as "the finest example of English illumination in private hands." The Benedictional's neighbour, the twelfth-century Gospels from Pembroke College, is similarly unsatisfying. The esteem in which the former book has for so long been held is a reminder that the marginal, the merely tentative in art, has never lacked for vehement supporters, and that the cult of the Early Dull is become no more a foible but a School of Thought. We should value in a work of art positive achievement, surely, and mere "earliness" or "promise" should not become with us a pre-occupation. We do not say of Duccio that he was very good for the thirteenth century, but reverence in his work the qualities which are

Apollo: A Journal of the Arts

timeless and immediate. Accordingly, I propose in this study to make no concessions to archæology, nor shall I pretend completeness; I shall deal with those manuscripts which I deem to be of chiefest artistic merit, and in the

inalienably English, owing little (except, perhaps, in the late thirteenth century) to the foreign influences which were later to vitiate and, finally, to atrophy it. Following on that assertion it may seem paradoxical to single out



qui ingressi sunt in egyptum cum iacob: singuli cum domibus suis introierunt. Ruben. symeon. leui. iuda.

THE WINCHESTER BIBLE—INITIAL H

Circa 1160-70

examples I have chosen to reproduce I have been guided by the same principle.

That the finest fall almost without exception in the twelfth and thirteenth centuries is noteworthy, and has determined the limits of these notes. For it is within those two hundred years that English illumination is most

the Eadwine Psalter (10), which, more than being a stray derivative, is a direct copy made about 1150 by the monk Eadwine at Christ Church, Canterbury, from a foreign original—the Utrecht Psalter—which would seem to have found a temporary home in England. The Eadwine Psalter is so far an improvement upon

Early English Illuminated Manuscripts at South Kensington



LEAF FROM A BIBLE, WINCHESTER

Lent by Mr. J. Pierpont Morgan

Circa 1160-70



INITIAL FROM A PSALTER, YORK

Hunterian Museum, Glasgow

Circa 1175

Early English Illuminated Manuscripts at South Kensington

its archetype, so salient an exemplar of the incipient vigour of English style, as to merit special attention; moreover, it foreshadows three of the elements which were later to constitute the genius of that style: sensitiveness of line, adroitness of composition, and humour. The illuminator understood, like the Japanese, how to make a space decorative without decorating it; he had a sure eye to the value of unadorned shapes, and with the most sparing use of colour (the miniatures are rather tinted drawings than paintings) has produced some excellent arrangements. Many of the subjects are obviously conceived in a spirit of caricature, and so filled with casual irrelevancies as to make their identification difficult. These are among the earliest manifestations of that love of sheer drollery which was later to find



INITIAL FROM A PSALTER

Illuminated by W. de Brailles, circa 1240

New College, Oxford



Crocodyllus a croceo colore dict' gignit
in nilo flumine animal quadrupel.
intra a aqua ualens longitudine
pleriq; xx. cubitoz densu a unguru.
imanitate armatu. Lantaq; cutis du

RADFORD PRIORY BESTIARY

Circa 1170

Lent by Mr. J. Pierpont Morgan

consummate expression in the fascinating grotesques of the Gorleston Psalter.

To the protagonists of the Early Dull school, the Miracles and Passion of St. Edmund (95), dating from the first half of the twelfth century, has apparently not proved early or dull enough, for it is fashionable to deny beauty to its pages. It has no delicacy, indeed, but the rhythms are good, and it more than verges on the discovery of colour and reveals no uncertain knowledge of pattern, particularly as applied to the decorative handling of crowds.

The first volume of a Bible (13) from Lambeth Palace Library represents a great advance in the realization both of linear values and of colour. The treatment of the drapery, which clings tenaciously to the supple figures, is especially noteworthy; naturalism in these is subdued to pattern, and the folds are reduced to a plexus of subtly designed lozenge shapes. The two last-mentioned books prepare and announce the Winchester Bible (21-23), which is surely the greatest achievement of the Winchester or, indeed, of any English school. There is perhaps nothing in the whole history of English illumination to equal it, and certainly nothing which surpasses it in sheer beauty; it is as though all the elements which make English illumination famous cohered within the pages of these three great volumes—



BEATUS INITIAL FROM A PSALTER

New College, Oxford

Illuminated by W. de Brailes, circa 1240.



Early English Illuminated Manuscripts at South Kensington

English art reaching, as it were, in one leap, a level to which it never quite rose again. The temptation to make conspicuous omissions in favour of this amazing book is a strong one. The Bible, possibly the one given by Henry II to St. Hugh of Lincoln, afterwards returned by the saint to Winchester, is profusely decorated with historiated initials, part borders and line drawings, in which the hands of no fewer than five different artists have been detected. The colours, in which a deep rich blue predominates, are of surpassing brilliance and beauty, and the judicious use of gold is a notable feature. But even more admirable is the significant value of line which gives to all the figures an instant quality of action; this is evident in the examples here illustrated, especially in the lower loop of the great initial B, and again in the upper compartment of the initial H. That one at least of the artists was a draughtsman of genius is incontestable. It is to the Winchester Bible that we must go for that perfect equipoise of natural vigour and decorative direction which has been claimed on much slenderer grounds for later productions. The contemplation of the Winchester Bible induces an almost physical sensation of pleasure; here is nothing fortuitous, no distortion that is not meaningful, no representation which is not suffused with imagination. At some time in the course of its execution, work on the Winchester Bible was suspended, and a number of miniatures remain incomplete. That it was to have contained full-page illuminations is proved by the few exquisitely finished line drawings which are the special feature of the third volume. How these illuminations would have appeared may be judged from the single leaf (26) from the collection of Mr. J. Pierpont Morgan, which is so closely related to the Winchester Bible in point of style as to merit the assumption that it formed part of a similar Bible, produced, perhaps, in the same atelier. The picture of the "Death of Absalom and David's Grief" has all the sentiment of tragedy.

Of slightly later date and technically less perfect in its figure drawing is the splendid Psalter (34) executed in the diocese of York, from the Hunterian Library, Glasgow, of which the magnificently designed initial B is here reproduced.

The Huntingfield Psalter (27) from the Pierpont Morgan collection, in addition to its

great intrinsic beauty, is interesting as having sufficient resemblance to the work of W. de Brailes (to be noticed hereafter) to suggest that it may have influenced that artist's style.

Of Bestiaries, the repositories of unnatural natural history, and among the most characteristic expressions of the medieval imagination, a good example is to be seen in the one from Radford Priory, now Worksop (30), also belonging to Mr. Morgan. Great boldness of treatment and strength of line characterize its miniatures.

The beginning of the thirteenth century marks a growing delicacy of touch in illumination and a subtler management of colour, though the vigour of line remains undiminished. To the former quality the Psalter of Robert of Lindsey (124), lent by the Society of Antiquaries, bears witness, the exhibited pages rivalling in simplicity and charm the best productions of the Sienese school, while the beautiful tinted drawings of Matthew Paris in the Lives of SS. Alban and Amphibalus (123) show draughtsmanship as ever excellent.

Among the many Apocalypses, prominent is the famous one (125) from Trinity College, Cambridge, executed probably about 1230, in which lively imagination combines with a perfect command of line and an infusion of that dramatic force noted in the Winchester Bible.

The record of English illumination in its best period is almost exclusively a record of anonymity. The thirteenth century has given us only two names, that of the already mentioned Matthew Paris and of the much greater William de Brailes. It is fortunate that the one thirteenth-century illuminator who actually signed his work should have been a man of genius, whose every production bears a strongly individual stamp, and doubly fortunate for students of manuscripts that by the generosity of their owners the Victoria and Albert Museum has been enabled to gather together in one case, for the first time, all the known works of de Brailes' hand.

The story of the discovery by Mr. S. C. Cockerell, in a miniature from the Sarum Book of Hours belonging to Mr. C. W. Dyson Perrins, of the tonsured head of a man with the legend, W. DE BRAILES QUI ME DEPEINT, and the subsequent finding, again by Mr. Cockerell, in a detached leaf from a Psalter (one of six



PAGE FROM A SARUM BOOK OF HOURS

Illuminated by W. de Brailes, circa 1240

By permission of Mr. C. W. Dyson Perrins

leaves now in the possession of Mr. A. Chester Beatty) of a scroll signed W. DE BRAILES ME FECIT, is already familiar to students. Of the artist nothing, save that he was in holy orders, is known. He is presumed to have belonged to the village of Brailes in Warwickshire. His work presents a number of salient characteristics which are so marked as to make the tokens of de Brailes almost immediately recognizable. His colour is subdued but rich, a flat cobalt blue and a dull orange predominating. His effects are produced by the utmost

economy of means. His line is nervous, tending to angularity, and is suggestive of a wood-cutter's rather than a painter's technique. His touch is instant, direct and unlaboured, the figures seeming to quicken to life in a few deft strokes. His miniatures are frequently divided into circular or cusped compartments containing two or more figures. Of especial interest are his bar borders and initial terminals, which dart impetuously down the margins to end fantastically in dragons' or griffins' heads. A continuation and development of this motif may be observed in the Latin Psalter (184), also from the collection of Mr. Dyson Perrins.¹

Illumination in England came to splendid flower in the work of the East Anglian school, which effected the development of a new style while retaining and amplifying the basic qualities of the old. The year 1300 may be taken as marking the culminating point in English illumination,

though good work continued to be done well into the fourteenth century, gradually losing, however, its national characteristics, becoming more representational and less decorative, and it is as a decorative art that English illumination may most justly claim greatness.

Only passing reference can be made to the Gorleston and Windmill Psalters, and to the astounding wealth of ingenious decoration lavished on their great initials. Suffice it to say that they fulfil the Keatsian requirement of surprising by a fine excess.

Early English Illuminated Manuscripts at South Kensington

A certain exuberance, an inconsequent whimsicality, and a fine scorn of logic have ever been symptomatic of English thought. As a nation we have almost made a virtue of the inappropriate; hence in the magnificent Gorleston Psalter a motley of animals, gnomes, and equivocal creatures cavort and riot in the borders; donkeys preach to ducks, rabbits conduct a funeral service, and the chase is merry on the Beatus page. The Gorleston Psalter is to English art what *Nymphidia* is to English poetry.

To about the year 1300, too, may be assigned the last book to be noted, the Apocalypse from Trinity College, Dublin, now exhibited in England for the first time. Of apparent East Anglian workmanship, this book is of immeasurable importance as much for the beauty of its illuminations as for the originality of its style. It must be considered one of the very finest productions of the East Anglian school. The seventy-three full-page miniatures are set for the most part in quatrefoil frames, and the variously coloured backgrounds are covered with a fine diaper against which the beautifully drawn figures, bounded by a strong black outline, are perfectly composed. The predominant colours are light crimson, green, and pure white; free and dexterous use of the last colour is noteworthy, especially in the angels' robes where the vellum is sometimes left untinted. Nothing quite equalling these



Et uidit postea draco quod piet' est i' tra' p'sent' est mul-
lierē q' peperit q' peperit masculū et dicit sūt mulieri due
alc aquile magne ut uolaret i' desertū i' locū suū i' altit'ur
p'temp' et tēp' et dimidiū tēp' et misit ex ore suo ro-
-

APOCALYPSE

East Anglian, circa 1300

Trinity College, Dublin

harmonious designs is known in contemporary manuscripts, though they have several points of similarity with the decorations in the Bromholm Psalter (not exhibited) in the Bodleian Library.



LES REVENANTS

By Herbert Haseltine

Bronze group. By kind permission of the Imperial War Museum

HERBERT HASELTINE: ANIMAL SCULPTOR

By KINETON PARKES

SOME years ago I remember seeing in the Natural History Museum, South Kensington, a case, or cases, of statuettes of horses and cattle, modelled and coloured according to nature. They were the work of Gorgy Vastagh, the Hungarian sculptor. I thought then, and I think more definitely now, that collections of such practical and artistic value should become common in England as they are on the Continent. We do not like dolls and puppets to any large extent as they do abroad, but we like practicality. Here is something practical. Pictures and photographs of animals we have in abundance, but of sculpture next to nothing.

On the Continent, and in France particularly, the animalier is a well-known and specially recognized artist. The animalier often is animalier only. In England there have been but few painters of animals pure and simple and fewer sculptors. One great animalier we had in the person of John M. Swan, but he has had no great successors. In the United States there have been in the last fifty years quite a number of good but not exclusively animal sculptors. Now, however, America, France, and England have combined to produce an animalier of the real breed, wholly devoted to sculptural form, both plastic and glyptic, and vigorously pursuing his subject with a force which is a passion.

At Knoedler's Gallery in Old Bond Street

there is an exhibition of the animalier's art such as is rarely seen in this country, the work of Herbert Haseltine; a vigorous and inspiring show in which the pristine vigour of primitive sculpture is reproduced in a highly sophisticated form. Haseltine portrays the results of breeding on domestic animals—on cattle and horses, sheep and pigs. Out of what sometimes seems unlikely material he produces fine works of art. From what has been seen of his work in the past the impression was created, and from what can be seen at this exhibition increased in strength, that a collection of these works should somehow or other become the property of the nation. Preferably as a unit; possibly as scattered pieces up and down the country in suitable museums. For Haseltine's sculptures are portraits, and his gallery includes those famous in the history of modern animal breeding. In the gallery are some of the finest specimens of flock and herd, reared under the most enlightened conditions; specimens of the stud-farm which have given England its fame, not only in agriculture the world over, but on the racecourse, on the polo ground, and in the shires with the plough, as well as with hounds. It would be a fine gesture if the Royal Agricultural Society, the Shire Horse Society, or similar organizations combined to popularize and at the same time exalt art and their own particular industries in the forms of bronze, marble, stone, granite



Herbert Haseltine: *Animal Sculptor*

and wood pigs, sheep, bulls, heavy horses, hackneys, hunters, and polo ponies. Failing these, the museums would be doing well if they acquired by purchase, or by gift from enthusiasts of breeding, some specimen portraits in these permanent forms. Assyria and the other countries of the past led the way in

the plastic or glyptic form is transformed by their intuitions. Such men see things before them, but the seeing is but the beginning of the creative force which, when set to work, enables the onlooker to see all that the artist has seen, felt, thought, and imagined.

Herbert Haseltine was born at Rome in



*At Messrs. Knoedler's
Galleries*

PERCHERON
STALLION—
"RHUM"

Foaled 1917

By Herbert Haseltine

In Burgundy stone

exalting animal sculpture, often of the animals of the wild. It should not be impossible to develop a cult of the sculpture of the domestic animals in our time, especially as such an exhibit as that being held at Knoedler's Gallery points out the way of a beginning. England is the land of animal lovers; it might easily become the land of the lovers of animal sculpture.

Herbert Haseltine is one of the small band of artists in whom the feeling for nature is strong, but not so strong as to make them absolute realists. They are the naturalists who love animal forms, and who are capable of lifting realism into the realm of pure art-forms; they are not content with a representation of life or of live form; in their hands

1877. He was then taken to the United States, but at an early age went to Paris, to which city he has remained faithful, for there are his home and workplace. From his earliest years he loved animals, and in Paris he learned how to paint them from Aimé Morot, the son-in-law of Gérôme. But the painting of animals was succeeded by the sculpture of animals, for Haseltine art-sense is plastic. His realistic feeling demands the demonstration of form in the round, and, further, his practicality has determined him in producing portraits as records of the beasts he cares most for—the tame ones, rather than those of the jungle and forest. Of these he has made a series which constitutes a valuable historical record. These he has modelled in clay in their stables and



SUFFOLK PUNCH STALLION—"SUDBOURNE PREMIER"

By Herbert Haseltine

In Burgundy stone. Purchased for the Field Museum, Chicago, at Messrs. Knoedler's Galleries

pens, and in the showyards of Great Britain and France. He has therefore made for himself a unique position among sculptors who specialize; unique even among the animaliers. He began to exhibit in 1906 at the Salon with a polo group in bronze called "Riding Off," for which he was awarded Honourable Mention. It is a vigorous piece, matched by another called simply "Polo." These occasioned a visit to America in 1909 for the purpose of modelling the Meadowbrook Team. Other work which includes the

human figure is "H.M. Don Alfonso XIII, King of Spain," and he also made for King Edward VII a portrait of his charger "Kildare." The King of Spain was the subject of a commission by the Hispanic Society of America, which had already purchased a bronze called "Un Puyazo," an episode of the bull fight, the representation of the moment of the charge and contact of the bull. It was his Spanish experiences, made possible by the facilities afforded by the Duke of Alba and Don Antonio Miura, the

Herbert Haseltine: "Animal Sculptor"



STATE BULLOCK

By Herbert Haseltine

Modelled in Jamnagar and executed in Burgundy stone in Paris

well-known breeder, that led to his subsequent cattle studies, the "Toro de Miura" being one of his best Spanish animals.

The war intervened, and Haseltine served with the American Embassy in Paris, and later became one of the foremost executants of camouflage for the American army in the field. One of the results of these experiences is the series of groups of horses, one called "Les Revenants," a pitiable spectacle of war-worn steeds who had been gassed or wounded, and field artillery in which the horses are in vigorous action. These were purchased by the French Government for the Luxembourg Museum.

These things were seen at the sculptor's first one-man show in Paris, which was held at the Galeries Georges Petit in 1920. Five years after, at the same galleries, came his second show, including sixteen pieces, and this established Haseltine's reputation as the leading sculptor of domesticated animal forms. This exhibition was seen, augmented, in London at the Knoedler Gallery the same year, and the sculptural possibilities of such animal forms were freely and forcibly demonstrated. Some of the sheep, pigs, and horses were in plaster, others in bronze and stone, the "Bridgebank Paymaster" shorthorn bull carved in veined marble, introducing a new phase in the sculptor's work, and was matched by the splendid blackstone Aberdeen Angus bull, "Black Knight of Auchterarder." The catalogue of this exhibition was not only a guide to the sculptures, but it was a full printed record of the lives and achievements of the subjects of the various portraits, a most valuable document for all concerned.

Besides the war groups, the Luxembourg possesses the bronze Suffolk stallion, "Sudbourne Premier," and the Metropolitan Museum, New York, and the Field Museum, Chicago, have specimens, but in London only the Imperial War Museum at present. Haseltine's

Apollo: A Journal of the Arts



MIDDLE WHITE SOW—"WHARFEDALE ROYAL LADY"

Cire perdue bronze

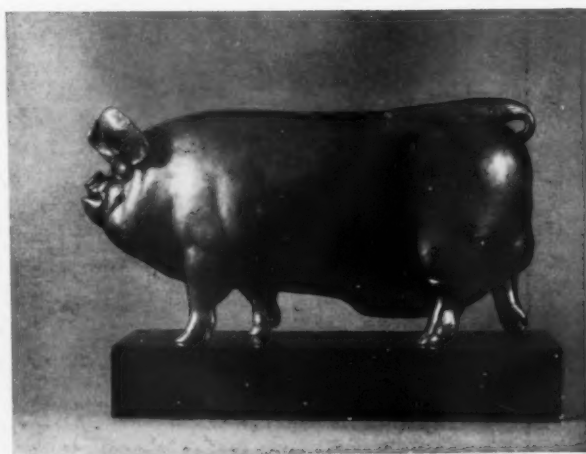
By Herbert Haseltine

works have been shown at various public exhibitions in Rome, Brussels, Vienna, and Venice, in addition to Paris and London. It was not until 1928 that the artist began to exhibit at the Royal Academy in London with three pieces, "Sudbourne Premier," "Messaline," and "Rhum." The two latter form part of the accomplished group of Percherons, the very celebrated French breed of heavy horses, "Rhum" the famous stallion, and "Messaline" the mare with foal at foot. The following year he showed a statuette of a composite thoroughbred horse and Hereford bull, illustrated in *APOLLO*, June 1929, and this year's Academy includes the "Black Knight of Auchterarder."

The chief feature of the present exhibition is a model about half life-size of the "Maharajadhiraj Jam Shri Rawalji," founder of the Nawanagar line of princes which reigned from MDXXXV to MDLXII. The present ruler is H.H. the Maharajah of Nawanagar, who has commissioned the work in bronze of heroic size, and it will be placed in the waters of the lake at Jamnagar, facing the old fort. This model was not made without difficulty. The sculptor went out to India and modelled a number of plasticine sketches, expressing, however, to the Maharajah the wish that he could have worked at the group in his own studio. "Why not?" asked the Maharajah, and forthwith ordered his favourite charger to be dispatched in the care of his chief of stud

to Paris, where they remained several months while the work was set up. The excursion was completed by the safe return of the steed after a journey of 12,000 miles. He is a fine creature in golden coloured bronze, in build reminiscent of the horses in Eastern pictures, with a tubby body and thin legs. The figure in close-fitting armour sits him well.

The group gives a note of colour rare in such exhibitions, and this is carried through by the aid of the bronze caster Valsuani, of Paris, aided by the sculptor who is well capable of the command of patination, and uses a good deal of silver in his bronze alloys of which the "Thoroughbred Horse" is a good example. But further colour is provided by the differences of the stones from which some of the pieces are carved. The "Suffolk Punch Stallion," a fine plastic model in bronze, is cryselephantine, for he has onyx eyes, and his mane and tail are adorned with lapis lazuli, and he will find a home in the Luxembourg. He is also carved in Chassagne stone for the Field Museum at Chicago. In the same stone of a lighter tone is the Percheron stallion, while, for the Field Museum, the Percheron mare and foal will be carved in Italian Bardiglio marble. A glowing figure in colour bronze is the "Hereford Bull," and he, too, has onyx eyes. The whole series of bronzes is the result of an extensive research in the old process of cire perdue casting with new experiments in colour patination. Twenty-six of these pieces will eventually rest in the



MIDDLE WHITE BOAR—"WHARFEDALE DELIVERANCE"

Cire perdue bronze, patinated with gold

By Herbert Haseltine



Herbert Haseltine: Animal Sculptor

fine museum established in Chicago by Mr. Marshall Field, and it would be well if a set of replicas could be commissioned for England, as never before have the British champion breeds been so treated in sculpture. The treatment at one and the same time is naturalistic for truth, informed by imagination for art, and decorated for beauty of presentation.

Although carved in stone, the two sacred state bullocks on plain architectural bases, all in pierre de Chassagne, are highly plastic in character, and they form artistically the finest

examples of pure sculpture in the show. The pair are fine models, offering form-study for the artist, which is not exceeded in value and interest by any of the wild animals; and the sculptor has attained a majesty albeit of repose which is rarely reached. To the representations of the British champion animals have been added the "Empty Saddle," which is the Cavalry Club's House Memorial to the fallen in the War, and the long group, "Les Revenants," lent by the Imperial War Museum.

GERALD LESLIE BROCKHURST, A.R.A., R.E.

By JESSICA WALKER STEPHENS

Form a means to an end, that end the conveyance of some deep thought to the mind. The outward rendered expressive of the inward, the body instinct with spirit, the soul made incarnate.

THIS is the creed of art as expounded by that Donatello who was called, by his immensely knowing generation, "The master of those who know." It bears little resemblance to many notions of art propounded in our suffering generation, but one modern Englishman, in his verbal confession of faith, and still more in his usual form of confession, his pictures, shows that Donatello is not forgotten. Neither can he be alone in understanding, for his works are the objects of keen competition among connoisseurs, English and American. When an art so uncompromisingly truthful as that of Gerald Brockhurst is understood and



JOCELYN

By Gerald L. Brockhurst, A.R.A.

appreciated, modernity cannot be artistically uncivilized, despite our tar throwers.

Gerald Brockhurst was born in Birmingham in 1890, in October, so that he is not quite forty. There he made his personality of "born artist" apparent, and there he studied under Mr. E. R. Taylor, and, later, under Mr. Catterson Smith, with Henry Rushbury as friend and fellow student. At Birmingham was gained that craftsman's respect for construction, that knowledge of the make and feel of objects, which marks his work today.

In 1907 Mr. Brockhurst entered the Royal Academy Schools, where he gained the Landseer Scholarship, Armitage Medal,

Apollo: A Journal of the Arts

Decoration Medal, British Institution Scholarship, and, in 1913, the Royal Academy Gold Medal and Travelling Studentship for his historical painting, "The Pool of Bethesda."

In the Louvre he studied the Botticelli frescoes and Piero della Francesca; in Milan, Leonardo and other masters. In view of his present work it might seem that a natural

this or that aspect of art. Sometimes, it seemed, one aspect so predominated that all other aspects were obscured. He could not, along that line of research, find a coherent whole. He returned to the creed of the golden age, the age in which men saw art in all its aspects, and those aspects in proportion to each other.



MÉLISANDE

By Gerald L. Brockhurst, A.R.A.

By permission of Charles Billington, Esq.

inclination led him to the Italians. It is difficult to imagine him as a cubist. "He ignored modernism," some may say. He did nothing of the sort. He probably knows more of it than many devout modernists, having studied it early and tried it out in practice, with interest, perhaps with benefit. But the study led to rejection of those schools, since he could not find in them that breadth and inclusiveness which he desired. He found, in this or that "ism," concern with

Form, as means to end, mattered intensely, and many today regard Gerald Brockhurst as pre-eminently a painter of form. His capacity for giving weight and bulk to objects and his extraordinary modelling fascinate his admirers, even when the psychological side of his art is overlooked. This psychological side is most important. Where the sitter has a soul to be made incarnate, that is the painter's aim. Where the sitter has not, as occasionally will happen, investigation of the work shows

Gerald Leslie Brockhurst, A.R.A., R.E.



MRS. KATZ

By Gerald L. Brockhurst, A.R.A.

Apollo : A Journal of the Arts

that this also appears, not because of any unkindness, but inevitably, from the nature of the work. Mr. Brockhurst prefers to choose his sitters, and generally does so.

He seems to live to see, and Nature has given him almost microscopic eyes wherewith to do it. But not at the expense of breadth

he added : " Yes, and everything else possible to be shown about a sitter should be shown also." This demonstrates the goal of his aims.

The sitter is a document to be read, whose process of facial writing begins at about five years of age. A forehead, for example, is not to be rendered by a pleasing streak of pinkish



CHARLES CARPENTER, Esq, C.B.E., D.Sc

By Gerald L. Brockhurst, A.R.A.

of form, since eyes, like form and colour, are servants, well trained by the governing mind. These are all means to end, and the end is the expression of life, certainly a more dignified theme than any self-expression.

A certain doctor was able to diagnose, from an old master's portrait, the nature of the disease afflicting the master's sitter. This being mentioned in Mr. Brockhurst's presence,

paint. It is a tale told from within, as the mind penetrates the flesh stuff which covers it, making and modelling the surface. Mr. Brockhurst's paintings are not uncommon for nothing. The fragmentary, the blatant obvious, the unsubtle in life, or in art that mirrors life, are abhorrent to him. Sprawling affectation hurts him. He *must* paint as he does. He is, primarily, a painter, though his

Gerald Leshe Brockhurst, A.R.A., R.E.

etchings are so famous. He etched two plates, not published, in 1914, and did not resume etching until 1920. In 1921 he was elected a Fellow of the Royal Society of

them, a varied, unforgettable series, especially of feminine types. These women, despite their variety, are, in many cases, based on the facial traits of one woman, the artist's wife,



MRS. STEVENSON SCOTT

By Gerald L. Brockhurst, A.R.A.

Painter Etchers, a truly typical success. In 1923 he became a member of the Royal Society of Portrait Painters; in 1928 an Associate of the Royal Academy (a painter Associate).

Paintings and etchings, appearing steadily, now form, to those who have memorized

herself an artist in the craft of looking lovely in versatile ways. She comes from the Basque country, and her beauty, like her husband's art, is subtle, to be made into such works as "La Tresse," "Mélisande," "Le Casaquin de Laine," and others equally well known. Her deep feminine eyes, or the thinker's eyes of

Apollo: A Journal of the Arts

Lord Crawford, or the wide, watching eyes of Henry Rushbury, show her husband's power in rendering "soul windows." To an artist who leaves nothing to chance, keeping fervently to relative importances, eyes are naturally important. These works are not portraits, as the "fashionable" portrait painter under-

student work which impressed the academicians of 1913, and students may study an example of reaction to an "historical subject." The picture gives ample presage of that which has subsequently transpired, and it also contains a self-portrait, in the figure of the dark-eyed man behind the Christ.



HENRY RUSHBURY, A.R.A., R.E.

Original etching by Gera'd L. Brockhurst

Published by Messrs. P. & D. Colnaghi & Co.

stands the term. They are pictures of people, emphatic, fully intentioned, unscamped. With them we return, thankfully, to the age in which the thing painted, and not the posturing of the painter, was of paramount moment. Here are no pigmentary obstacles to vision of the thing seen. In "The Pool of Bethesda," we can form some idea of the

"Mélisande" is most typical, with its tender modelling, its almost yearning pose, and its hands that are hands, rather than paintings of hands. Too many of these typical "Brockhurst" pictures have gone overseas, or otherwise become invisible to us, and the etchings, more frequently seen, cannot give us the colour, so restrained and

Gerald Leshe Brockhurst, A.R.A., R.E.

yet so living, of the paintings. In the portrait of "Charles Carpenter, Esq., C.B.E., D.Sc.," the problem of modern masculine dress had to be faced, but the sitter's head has made amends for the trial. It is one of those heads so often seen in Italian trains, reminding us that we, however Anglo-Saxon we may feel, are the children of the colonists of Rome. This sitter saw, as well as being seen, an uncommon capacity in sitters.

"Jocelyn" seems to embody young

There are glories and glories, and the method of a man's work is simply, like his use of form and colour, his means to an end. But the end is supremely important, for by that posterity will judge him. The power of Gerald Brockhurst's work lies in his choice of a high aim, his steady and intensely sincere following of that aim, and his "whole" attitude to art. "This" he has done, and he has not left "the other" undone. Art is a matter for brains, and without tense and



THE AMBERLEY BOY

Original etching by Gerald L. Brockhurst

Published by Messrs. P. & D. Colnaghi & Co.

womanhood—a little solemn, not quite developed mentally, possibly introspective, but rendered, in the simplest of mediums, so that we have met her as she is.

Now it is possible, in the emotion of admiration caused by great ability in one form of art, to feel that this is the only form of art worth while. Mr. Brockhurst, with his admiration for the work of Jacob Epstein, would be the last to claim that the Brockhurst method is the only true method.

unremitting brain work such art as this could never have been produced. Spirit and mind, brain and hand, all must function, all contribute in their proper spheres.

For this reason it is really very difficult to be an artist, and many prefer to be merely painters or etchers. They have their reward, doubtless, but it is not the reverent sort of reward which is paid to the artist, the man who, reverencing his work, makes others reverence it too.

MODERN JAPANESE COLOUR PRINTS

By WILL. H. EDMUNDS



No. 99. TOWADA KO—"LAKE TOWADA"

By Hasui, 1927

NOT the least interesting of the Fine Art Exhibitions held in London during this season has been that of Messrs. Yamanaka & Co., at their galleries in New Bond Street, July 8-25, an Exhibition of Japanese Colour Prints by Kiyochika, and others of the still more modern artists which, according to the introductory note, has been "planned with a view to presenting a protest against the assumption that the glory of Japanese Colour Printing has faded, and its designers become effete"; and it must be admitted that the exhibits have justified the protest, presenting as they did an array of over 150 examples by eight of the more

prominent exponents of this form of art, for they prove the considered opinion of Professor B. H. Chamberlain that, despite the undue worship of the paintings of the Old Masters, "the motives and manner of the Popular School appeal to all times and places," and that "there can be little doubt that the Popular School will retain its exceptional place in European favour."

There are some who see in the work of the moderns only a failure, an inability to grasp the technique of pure line-work which Moronobu and his successors made so effective, and think the Japanese have lost the power of design in the lessening of the surrounding

Modern Japanese Colour Prints

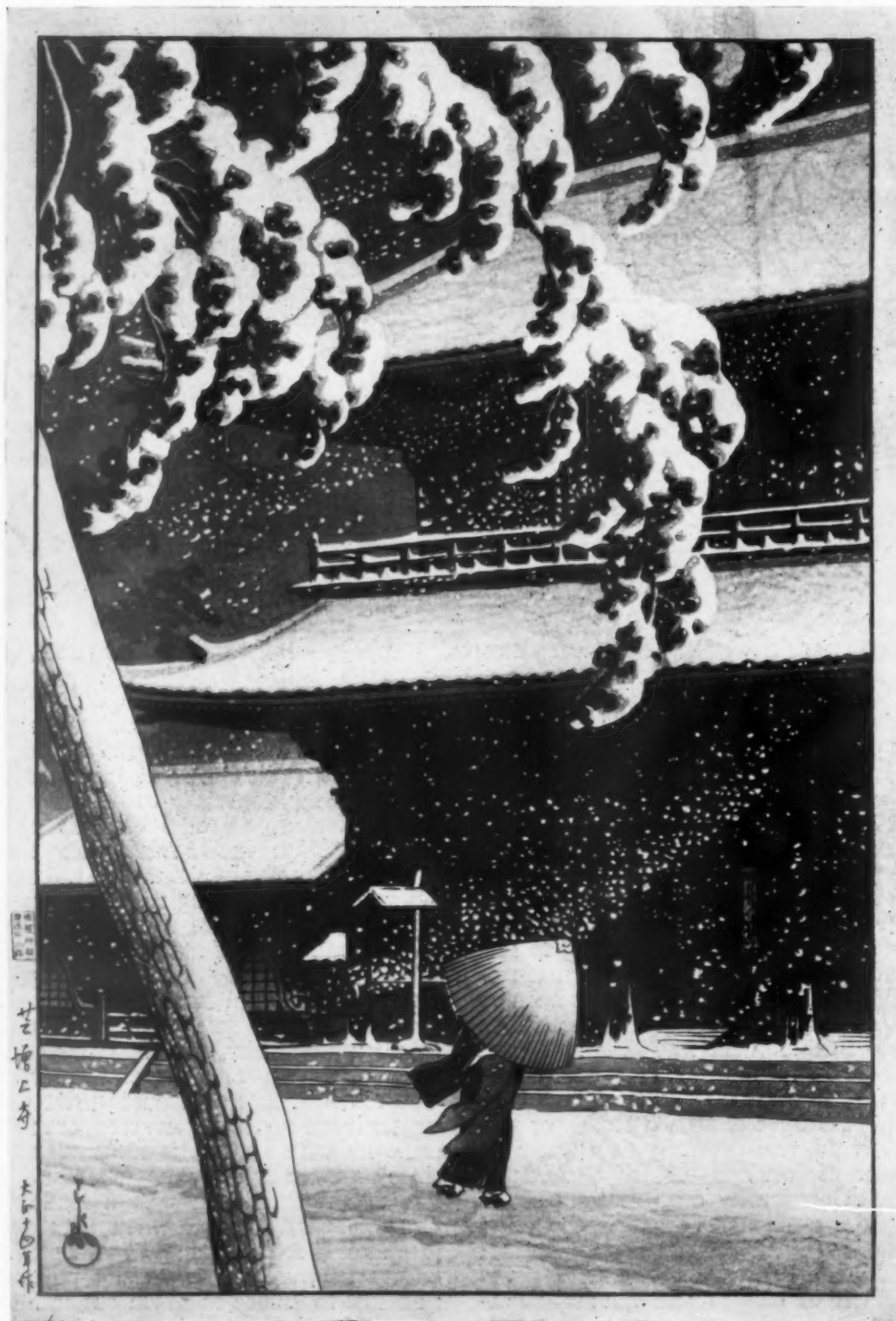


No. 87. TAZU KO, KANSA KYU—"THE SHRINE, TAZU LAKE"

By Hasui, 1927

key-blocks, relying more upon the defining of shapes by means of light and shadow, instead of the freely-drawn contour, but the whole history of the Popular School has been a constant phenomenon of progression and the enlargement of the range of its achievements. In its early stages its colour-schemes consisted of dabs of colour fitted into cloisons of woodcut lines and confined there almost in the style of enamels, and although it is surprising to find such lovely combinations could be made of two or three colours, yet it has always been by contrast, and not by blending, an effect which dates no further than the Utamaro and Shunchō period. They were at first hand-coloured, and without any background or setting for the figures, then a screen or tree was introduced, and gradually there grew up the landscape settings of Kiyonaga and Shunchō. Occasionally even as far back as about 1740 a change was made in the white line pictures (*shiro-nuki-e*) on a dark ground; next under the guidance of Harunobu, the superposition of colours and the multiplication of colour blocks, and next the grading

and blending of colours, more especially the work of the printer. This gradual progression has always tended towards the limitation of the key block, especially in landscape scenes, where Nature's beauties blended and only man's creations needed the building lines. It is in this that the modern artist has amplified his scope, and in doing so has followed progressively the tentative efforts of earlier men. The production of such a scene as the "Towada Ko," by Hasui (No. 99, here reproduced), would have been impossible to the men of the late eighteenth and early nineteenth centuries, and the natural shadows an abomination to be excluded from art. The old idea that a Japanese print must be suggestive of something not seen, or must have some hidden meaning, is a convention long since exploded even by the Japanese. We do not expect such things in a landscape by Constable; why should they look for the inexplicable in a Japanese landscape? The beauty of the scene naturally portrayed is sufficient to arouse as much enthusiasm in a print from wood blocks as in a painting by a



No. 107. THE BUDDHIST TEMPLE OF DŌJŌJI

By Hasui, 1925

At Messrs. Yamanaka & Co., of New Bond Street

Modern Japanese Colour Prints



No. 101. ARIFUKU ONSEN—"THE HOT SPRINGS AT ARIFUKU"

By Hasui, 1924

At Messrs. Yamanaka & Co., of New Bond Street

Apollo : A Journal of the Arts

European artist. Maruyama Ōkyo by rejecting the conventionalities of the earlier schools, and copying nature itself, gave an immense impulse to the rising artists of the Popular School, which Hiroshige was the first to bring to fruition, and which is now so definitely displayed in modern Japanese art.

The laws of perspective and of light and shadow were practically disregarded by the earlier artists, but we forgot those blemishes in the wondrous pictorial history of the life of the Japanese people for nearly two centuries, such as cannot be found in any other country of the

springs; the quaintness of the place, and the lovely grading of colours in the foliage of the mountain range in the background, makes it quite one of the best things in the whole range of Japanese art.

Entering the exhibition the first impression was one of exhilaration, as of being in a new world of light and colour, and almost to inhale a deep draught of the flower-scented country air that encircled one. The first eighty prints are all by Kiyochika, and include several of those reproduced in colours in the June issue of *APOLLO*. Owing to the extreme scarcity of



No. 22. *SUMIDA GAWA YORU*—"NIGHT, SUMIDA RIVER"

By *Kiyochika*, 1881

world, and modern artists are fulfilling their obligations to that school which registers the doings of the "passing world," but with a greater exactitude of detail; and the atmospheric charms of Hiroshige here delight the senses quite as frequently as they ever did in the work of that subtle designer. Can any wintry landscape excel the beauty and simplicity of the little shrine on "Lake Tazu," by Hasui (No. 87), with its icy stillness, or rival the snow scene of "Dōjōji Temple," by the same artist (No. 107), with its muffled gusts of wind beating down the branches of the tall pine tree? Here are works of true feeling to pit against the whining *Ichabod*! "the glory has departed." Take again the "Arifuku Onsen," by Hasui (No. 101), a little pent-up town of inns and bath-houses visited for the sake of the hot sulphurous

his finest work many of these are missing, but they include his two celebrated firefly scenes at "Tennoji" (No. 64) and "O Cha-nomizu" (No. 65), and a rare set of three "Ryōgoku Taika Asakusa-bashi," in which the great fire of January 26, 1881, is shown in three stages. His "Fireworks at Ike no hata" (No. 8), at "Nakazu" (No. 12), and "Ryōgoku" (No. 13) are noticeable and clever designs. "Mount Fuji, from Hakone" (No. 21), has a very delicate and ethereal colouring, and "Kanda" (No. 20), with its early light of morning on the horizon, is a lovely conception. The greater number, however, are of scenes depicting the transitional period of Japan, when European innovation was rife, such as his "Sumida Gawa Yoru" (No. 22, here reproduced). It is a great pity that some of his diptychs and triptychs were not accessible,

Modern Japanese Colour Prints

such as his "Snow Scene at Matsuchi-yama," and that of "Sakura Sōgōrō" thanking the ferryman; but one very rare diptych, "The Hunter and the Fox" (No. 79, here reproduced), was shown, probably early work, but undated.

The following forty-eight are the work of Kawase Hasui, whose earliest work dating

some have already been mentioned, and others of marked individuality are: "The Hot Springs at Kinosaki" (No. 82, here reproduced); "Fukagawa Bridge" (No. 91), with its low dark timbers showing against a glorious golden sky reflected in water graded down to the deeper blue under the shadow of



No. 79. THE HUNTER AND THE FOX



By Kiyochika. Undated

from 1918 began nearly three years after Kiyochika's death, and who between then and the great earthquake of 1923 had produced over one hundred landscape prints, which, owing to the fires following upon the earthquake are most difficult to procure, so that those on view were all of dates following that period, viz., 1924 to 1929, and they form not only the most delightful series of the exhibits, but also demonstrate that the art of the Popular School is as vigorous and fruitful as ever. Several of his best designs were reproduced in colours in *APOLLO* for August 1929;

the bridge, a fine contrast to "Kintai Bridge" (No. 85), with its vivid sunlight and green hills seen beyond its higher piers; the snowy wilderness of the "Hida Highlands" at the foot of Nakayama (No. 83); "Moonlight on the Arakawa" (No. 125); and a set of "Views of Matsue," in Izumo, under a crescent moon, a misty full moon and in broad daylight, are a few of the most attractive works. Many more, however, deserve notice, as that of art under the more settled periods of *Taishō* and *Showa*.

Ichimaro has three prints, one of which, "A Snow Scene at Arifuku" (No. 139), is very

Apollo: A Journal of the Arts

impressionist in style and almost a monochrome, a street in a hollow between wooded hills, the only colour being the glow from the street lamps in the darkness of a storm. Suizan has only two, and Takayuki two, pleasing but not fascinating. Hiroaki is credited with five, one of which, "The Port of Inatori" (No. 149), is a fine seascape

with junks moored under a crescent moon.

Goyo and Shinsui, both very important men, are well represented, Goyo with ten out of the thirteen prints which were all he



No. 82. KINOSAKI ONSEN—"THE HOT SPRINGS AT KINOSAKI" IN TAJIMA
By Hasui, 1924

produced, and Shinsui with five, but as these are mainly of the human form divine, including the nude, which some writers declare the Japanese artists have never succeeded in producing, they are reserved for a special article in APOLLO at a later date. Goyo's "Rain in the Yaba Valley" (No. 133), an extra large print 16 in. by 20 in.,

is a very fine and natural scene of peasant life. The British collector may be grateful to Messrs. Yamanaka for the presentment of such charming work of their compatriots.

THE WILHELM OFENHEIM COLLECTION

By STEPHAN POGLAYEN-NEUWALL

THE economic results of the war have caused many changes to take place in the constitution of private art collections. Many of the old collections, especially in England, have been dispersed; we need only recall the collection of the Earl of Darnley at Cobham Hall, and the Benson and Holford collections, as well as some belonging to German princely houses such as Oldenburg, Anhalt, Hohen-zollern-Sigmaringen. On the other hand, a number of new



collections have been formed in the defeated countries, though their existence has not always been of long duration. A typical instance for Austria is that of the C. Castiglioni collection, which was formed shortly after the Revolution and was sold some years ago in Amsterdam.

Among the collections formed since the war in the Austrian States, that of the great

FIG. I. MADONNA
By Piero di Cosimo

The Wilhelm Ofenheim Collection

industrialist, Wilhelm Ofenheim, is one of the most remarkable. Of the various schools that make up this collection—part of which is in the Vienna appartement, and the remainder in Jaispitz Castle, Moravia—Italian painting

must have been produced in his immediate neighbourhood.*

Almost a generation lies between this picture and another masterpiece of the Florentine school, the tondo by Piero de Cosimo,† repre-



FIG. II. MADONNA

School of Fra Angelico

occupies the first place, so that the collection owes its importance mainly to Italian works of art.

The series opens with a picture of the Virgin enthroned, attended by music-making angels, dating from the middle of the fifteenth century, full of gracious majesty (Fig. II). Though too harsh to be attributed to Fra Angelico himself, it shows such close understanding of the Frate's character that it

sending the Virgin with the Child on her arm

* F. Schottmüller, *Fra Angelico da Fiesole*, *Klassiker der Kunst*, 2nd ed., p. 247. Stephan Poglayen-Neuwall, *Einige Meisterwerke italienischer Malkunst aus der Sammlung Wilhelm von Ofenheim*, *Pantheon*, 1929, fig., p. 269.

† F. Knapp, *Piero di Cosimo*, *Halle a/d S.*, 1899, p. 85 seq. H. Dollmayer, *Aus dem Vorrat der Kaiserlichen Gemäldegalerie, Jahrbuch der Kunsthist. Sammlungen des ah. Kaiserhauses*, 1899, p. 217 seq.; Poglayen-Neuwall, *op. cit.*, pp. 267-70, fig., p. 268.

Apollo: A Journal of the Arts



FIG. III. THE DOGE DOMENICO MOROSINI

By Titian

between the little St. John and an angel, which was mentioned by Vasari (*Milanesi*, ed. iv, 133) as being in the novitiate of San Marco, Florence (Fig. I). The arrangement of the group on the picture plane reminds one of the Quattrocento style, but the composition is united, and the colour, with its predominance of a dull blue and green with various shades of red in striking contrast, adds greatly to this unity of effect. The personality of the artist shows itself in the detailed rendering of the landscape setting and in the love of minute execution (which, together with the rendering of form, places the picture in the nineties of the fifteenth century) even more clearly than in the conception of the individual figures, in which the influence of Leonardo's "Madonna of the Rocks" is unmistakable.

Late Quattrocento painting in Brescia is represented by two wings of an altarpiece by Vincenzo Foppa,* with the austere Gothic figures of the Baptist and St. Dominic, parts of an altarpiece ordered by Battista Spinola (d. 1470) for the family chapel in San Domenico in Genoa, but completed after his death.

* W. Suida, *Two unknown pictures by Vincenzo Foppa*, *Burlington Magazine*, XLV, p. 120 seq.

The Venetian painting of the sixteenth century is introduced by a portrait of a young nobleman by Lorenzo Lotto,* which bears the master's signature. It is one of the most important portraits of his Bergamesque period, closely related in conception and likeness to the Andrea Odoni at Hampton Court, and the almost identical "Man with the Claw" in the Kunsthistorisches Museum, Vienna.

The ideal sketch-like portrait of "The Doge Domenico Morosini," the builder of the Campanile on the Piazzetta and the victorious general in the wars against the Normans, the Istrians, and the Anconites, is very imposing in the conception (Fig. III). It is a late work by Titian,† painted about the middle of the sixteenth century, and is a symphony of carmine, gold, and dull silvery olive green.

* See Poglayen-Neuwall, op. cit., p. 270.

† Poglayen-Neuwall, *Tizian-Studien*, *Münchener Jahrbuch für bildende Kunst*, 1927, p. 59 seq.



FIG. IV. A WATCHMAKER

By an imitator of G. B. Moroni

The Wilhelm Ofenheim Collection



FIG. V. WINTER

By J. Tintoretto

It served as the model for all the portraits of the Doge engraved in Venetian history books from the seventeenth to the nineteenth century.

There are two late pictures by Jacopo Tintoretto with allegorical figures of the "Four Seasons,"* a subject often treated by this master: for example in the corners of the ceiling in the Albergo of the Scuola di San Rocco; round the clock in the Sala dell' Anticollegio in the Ducal Palace; and in the pictures in the Scottish National Gallery, Edinburgh. In the present version the impressive personification of "Winter" as a Michelangelesque old man of Herculean stature shivering with cold in a winter landscape, deserves to be specially noted (Fig. V).

Jacopo's son, Domenico (by whom there is a strongly characterized portrait head of a Procurator of St. Marco, closely related to

Tintoretto's late manner, shown in his self-portrait in the Louvre dating from 1588), the old Jacopo Bassano (a version of the "Adoration of the Shepherds" in the Museo Civico, Bassano), and his nephew, Leandro (a portrait of a scholar), are all represented by characteristic works.

A particularly dignified impression is produced, in a portrait of "A Watchmaker" by an imitator of Giovanni Battista Moroni, by the bearing and colour-scheme, built up mainly with a scale of varying greys (Fig. IV)

There is also an old copy from the Spanish school of the portrait of Philip IV, by Velazquez, in the Kunsthistorisches Museum, Vienna,* which is of special interest because it shows the original appearance of that painting, which was brutally cut down when it was incorporated in the Imperial Gallery in the Hofstallburg in Vienna under Charles VI.

The Dutch and Flemish schools of the seventeenth century are also richly represented. A bust of a young man (formerly in the C. Mandl collection, Hamburg) painted in an impressionistic style is a late Hals;† other portraits include a "Man Writing" by

* See Catalogue of Pictures in the Kunsthistorisches Museum, Vienna, 1928, p. 241.

† R. Valentiner and K. Voll, *Frans Hals*, Klassiker der Kunst, 2nd ed., p. 277.



FIG. VI. BIBLICAL SCENE

By Barent Fabritius

* D. Baron v. Hadeln, *Einige wenig bekannte Werke des Tintoretto*, Zeitschrift für bildende Kunst, 1921, p. 189 seq., fig. 2, 3; E. v. d. Bercken and A. L. Mayer, *Jacopo Tintoretto*, Munich, 1923, p. 253.



FIG. VII. THE INFANT HERCULES STRANGLING THE SERPENTS

By Sir Joshua Reynolds, P.R.A.

S. Koninck, the bust of a lady playing the lute by Nicolas Berchem, and a portrait by the rare Abraham van Dyck. There is a picture by J. W. de Wet of John the Baptist preaching (a version of the painting formerly belonging to Douwes, of Amsterdam), a "Biblical Scene" in the manner of Barent Fabritius, the subject of which has not been identified (Fig. VI). Dutch landscape is represented by a late Jan van Goyen. There is a fantastic landscape with bathers by Withoos and Poelenburgh, and Jan Weenix* may be seen in one of his frequent still-life groups with hares. Among the Flemish masters, mention should be made of Sebastian Vrancx ("An Attack"), Jasper de Crayer ("Virgin and Child"), and Lode-wyck de Vadder (a landscape with peasants, the figures by D. Teniers the younger).

Of the pictures belonging to the English school, special attention will certainly be aroused by the animated rendering of "The

Infant Hercules Strangling the Serpents" painted by Reynolds,* and coming from the collection of Lord Fitzwilliam, having passed lately through the C. W. Kern collection, Vienna (Fig. VII). It is a sketch of the charming principal theme of the otherwise very dull and circumstantial many-figured mythology which Reynolds painted in 1787 for the Empress Catherine II of Russia, and which illustrates the moment described in the second idyll of Theocritus, when the parents, summoned by the cries of the nurse, rush into the room and find the boy with the strangled snakes in his cradle. There are studies for the infant Hercules, for which Reynolds used as a model the son of Edmund Burke's servant, in the British Museum.†

Nineteenth-century art is mainly illustrated by works of the Viennese school, to which may be reckoned the two portrait groups drawn in chalk of the Herz and Neuwall

* Engraved by S. W. Reynolds, and by Ch. Heath for Forster, *British Gallery of Engravings*, etc., London, 1807, with particulars about the origin of the painting. See also M. Osborn, *Sir Joshua Reynolds*, Knackfuss' *Künstlermonographien*, 1908. and Th. v. Frimmel, *Der Knabe Heracles mit den Schlangen*, *Blätter für Gemäldekunde*, Vienna, 1909, p. 126 seq. This picture, as well as the Madonna by Piero di Cosimo and the portrait by Lotto, came into the Ofenheim collection through the agency of the Viennese art dealer, M. Lindemann; the majority of the remaining works passed through the international market.

† M. Osborn, op. cit., figs. 106, 107.



FIG. VIII. THE CHILD AND ITS WORLD

By J. Danhauser

* H. Voss, *Die Galerie Gaston Ritter v. Mallmann*, Der Cicerone, 1909, p. 49; Sale Catalogue of the Gaston v. Mallmann Collection, Berlin, 1918, No. 68, pl. 22.

The Wilhelm Ofenheim Collection



FIG. IX. ADORATION OF THE MAGI
Swabian, late Gothic carving

families by G. D. Bossi,* who, as a native of Trieste, was, like the two Lampi, of Austrian nationality though of Italian blood. The beautiful portrait of the collector's mother, Sophie v. Ofenheim, by Borsós, shows Amerling's influence. The genre scene painted in 1842 by Danhauser (who is also represented in two small oil sketches of Viennese low life), the original idea for "The Child and its World,"† is quite French in the delicacy of the values, the pastel blue of the wallpaper, the pink of the little knickers, and the cream of the blouse and furniture (Fig. VIII). Rudolf v. Alt's view of the court in the Doge's Palace

* St. Poglayen-Neuwall, *Der Miniaturenmaler Giovanni Domenico Bossi, Der Cicerone*, 1926, p. 214, fig. 10.

† See A. Roessler, *Josef Danhauser*, Leipzig-Vienna, 1911, p. 73. A version dated 1845 was sold by Wawra with the estate of Frau Gisela Thorn, Vienna, 1927.

belongs to about 1860, while Pettenkofen's "Hungarian Village by Night" already leads to the newer French painting, which is represented in the collection by two masterpieces by Troyon ("Grazing Cattle").

* * *

To the list of pictures may be added a few sculptures, some of which are very remarkable artistically, but in this branch the Latin element gives way to the Northern. Among the Italian works an almost life-size terracotta relief of North Italian origin should be mentioned, a "St. Margaret" of graceful Gothic slenderness, which belongs to the second half of the fifteenth century, and is closely related to the Madonna formerly in the possession of S. A. Drey of Munich, which Schubring*

* P. Schubring, *Zwei Madonnenreliefs von Giovanni da Pisa und Domenico Paris, Der Cicerone*, 1926, fig., p. 510.



FIG. X. PRESENTATION IN THE TEMPLE
Swabian, late Gothic carving



FIG. XI. THE FALL
Franconian boxwood carving (about 1550)

ascribes to Giovanni da Pisa. The two richly painted and gilt reliefs of the "Adoration of the Magi" and the "Presentation in the Temple," which once formed the wings of an altarpiece (see illustrations on p. 131) and were removed from the Bavarian National Museum as forgeries, together with the corresponding pieces in the Vienna Academy of Arts,* are masterpieces of Swabian late Gothic carving (about 1480) (Figs. IX, X). The magnificent over life-size wall figure of the Virgin† in limewood, belonging to the Upper Swabian school, is somewhat later in date, having been produced about 1500. Iconographic interest predominates in a little Franconian boxwood carving illustrating "The Fall"‡ (Fig. XI), which should be dated about the middle of the sixteenth century. The subject occurs again in a series of reliefs showing the same intimacy of representation. The earliest, in Gotha, Vienna and Frankfort, dating from about 1515-20, belong to the workshop of a master known to us by his monogram J.P., who has been associated by Bange with the Master of the Irrsdorf reliefs in the Salzburg Museum. The latest relief of this type, which has so far come to our knowledge, is the one in the Wallace Collection, London, which belongs to the turn of the sixteenth century and is the most nearly related to our piece—a proof of the long duration of this style.

* For the history of the reliefs see R. Eigenberger, *Die Gemäldegalerie der Akademie der bildenden Künste in Wien*, 1927, p. 465, No. 134.

† See K. Rathe in *Gothik in Oesterreich*, Vienna, 1926, No. 169.

‡ E. Kris, *Die Sündenfallreliefs des Bildschnitzers J.P.*, Belvedere, IV, 1923, p. 47; F. Bange, *Die Kleinplastik der deutschen Renaissance in Holz und Stein*, Munich, 1928, p. 48 seq.







BENITO QUINQUELA MARTIN'S PICTURES

By J. B. MANSON



FILLING THE CASTINGS

By B. Quinquela Martin

Acquired by P. R. Sargood, Esq., for exhibition in a
New Zealand Gallery

VITALITY on rather a grand scale was the idea most instantly suggested by the recent exhibition of the paintings of Benito Quinquela Martin at the New Burlington Galleries. The movement of life, a restless, resistless activity of creation animated his canvases which seemed to have seized and expressed in concrete form the very spirit of the riverside and dockyard life of Buenos Aires.

In a very special sense Mr. Martin's art is the record of his life. To find a parallel to it, in that respect, one would have to refer back to the case of Vincent Van Gogh. For circumstances placed him, at an early age, in the centre of the forces of construction in the great port and capital

of the Argentine Republic. He is *par excellence* the painter of its *genius loci*.

Mr. Martin's work owes its great distinction to two facts: he has painted only what he has known intimately (through sharing its life) and he has had no lessons in the art which he practises with such a direct intensity. Consequently his work has the quality of life itself and its style has grown out of the burning need of expression which has driven him on.

Theories of æsthetic do not obtrude to weaken or waylay what one must call his "message" for want of a better word; one simply surrenders to his emotion and experiences something of the forces which have moved him

Apollo: A Journal of the Arts



to expression. Nor is one conscious at first of his natural cleverness nor of the lavish freedom of his gifts. Appreciation of those qualities comes on reflection. And then they appear to have been instinctive. His sense of design, his power of building up a picture in a compact form grow out of his intuition. His colour is strong and expressive though it is not through colour that he primarily achieves his expression.

Mr. Martin has experienced at first hand something of the devastating effects of the great machinery in its relentless activity which he loves to paint. In the resistless forces of creation, men have become mere units of energy, pawns of power—driving and driven. It is this partial subjugation of men that has left a deep impression on his nature. In such a picture as "Filling the Castings," reproduced here, the figures are welded into one huge design; they have become an inevitable part of the machinery. He makes the spectator realize something of the pitiless dehumanizing effect of the machine. The smaller picture, "The Morning Sun," reveals him in a quieter mood. But here too is movement and pulsating life. One never catches him in a lyrical mood. He is never conscious of the serenity of nature but only of its inevitable ceaseless change, of the action and reaction of tireless forces.

THE MORNING SUN

By B. Quinquela Martin

At the New Burlington Galleries, London

THE INTERNATIONAL ART EXHIBITION, VENICE

By YOI MARAINI

AMEDEO MODIGLIANI

THE Modigliani room, arranged by Prof. Lionello Venturi, at the Venice International Art Exhibition, is, as a rule, crowded. Admirers stop to look carefully at each picture, and remain delighted by the cases where a few drawings are shown; and those who come to scoff also stop, but to enchant those who accompany them with remarks that show more ignorance than humour.

There is, in this room, a sense of tragedy—tragedy and beauty—which was accentuated, on the day of the opening, by the sight of a bunch of roses placed, in front of Modigliani's self-portrait, by his little daughter. It is



NUDE

By Amedeo Modigliani

The International Art Exhibition, Venice

sad to know that only two of his drawings are in her possession, and that though her father's pictures, belonging to lucky buyers, are now valued at many thousand pounds, she lives in a very humble way in the care of a devoted aunt who is a teacher in a Government school in Florence.

Thirty-nine of Modigliani's works, including two pieces of sculpture, are shown. One sees in the collection that what most interested him was one problem in painting, and that was to isolate the figure on the canvas. Modigliani started, from the point of view of a sculptor, to solve this with the means of a painter. And this problem he tried to solve in two ways, first by painting half figures seen, nearly always, in profile, or from the front, corresponding to a sculptor's bust, or for the nude, painting the body lying flat—like a torso.



PORTRAIT

The last picture painted by Modigliani



HEAD OF A GIRL

By Amedeo Modigliani

In the Gualino Collection, Turin

CORNELIUS VAN DONGEN

IN the French Pavilion, at the Venice International Art Exhibition, a room is given to the pictures of Van Dongen. Whatever criticism may be hurled at him, for a poster-like treatment of his portraits of women, no one can deny the beauty of his flower studies, or that he paints garden scenes in a masterly way. It may be that his sense of colour, combined with what appears to be almost a dislike of his sitter, makes him accentuate the evanescent quality of fashion. He draws with an angry brush the darkened eye, and reddened lips, and insists on the nakedness of the fashions of the last few years, but there is more in his painting than a hasty, prejudiced glance allows; his colour is invariably right, and colour is still the greatest gift that a painter can possess.

Apollo: A Journal of the Arts



HAMIDA By C. Van Dongen
French Pavilion, Venice International Art Exhibition



LADY IN WHITE By C. Van Dongen
French Pavilion, Venice International Art Exhibition

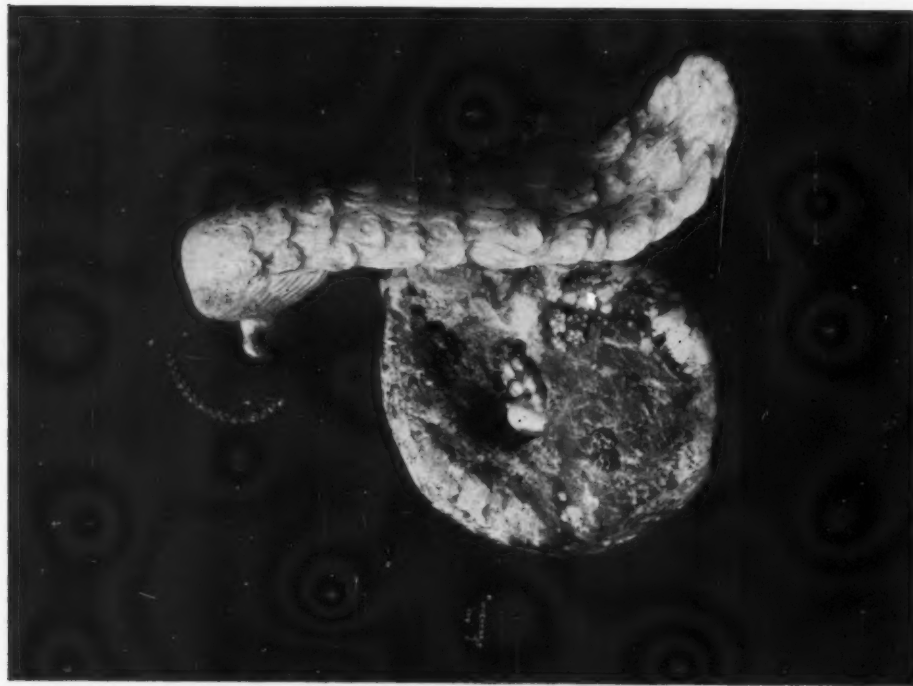


PELICAN IN CORAL
Standing on a piece of natural turquoise
Designed and made by Alfredo Ravasco

ALFREDO RAVASCO

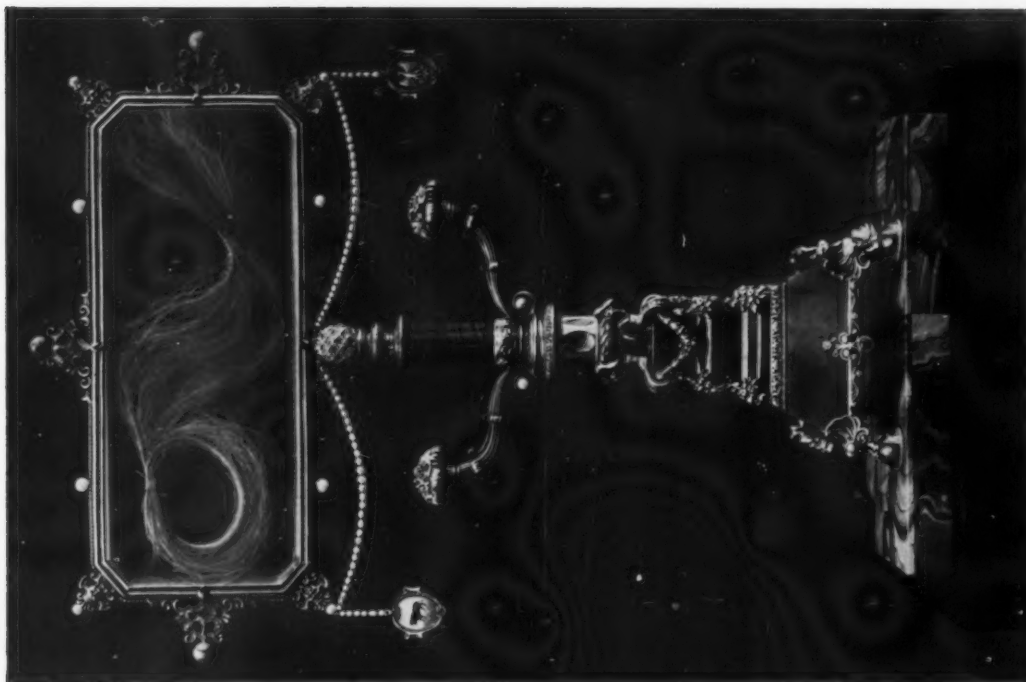
ALFREDO RAVASCO uses jewels, precious and semi-precious stones, as a painter uses the colours on his palette. Indeed, he says that colour interests him more than design, more than construction. He sees in the uncut stone in front of him, with its wide range of colour merging into the matrix, the finished work that, later on, will be created by his hand. And it is to stress this source of his inspirations that he has placed, amongst the collection of beautiful objects that he is showing at the Venice International Art Exhibition, the matrix of a malachite and of an amethyst. Whenever it is possible he leaves untouched

The International Art Exhibition, Venice



PEACOCK IN SILVER

Engraved and enamelled crest in gold and diamonds
Designed and made by *Alfredo Ravasco*



CASKET made for the Ambrosian Museum, Milan, in which will be
kept hair of Lucrezia Borgia
Designed and made by *Alfredo Ravasco*

Apollo: A Journal of the Arts

the natural shape of the stone, using it as a basis for imaging and making a work of art. This, perhaps, if he were able to work only for his own pleasure, he would do always, and we can see with what delight he made use of the dent in a turquoise for the peacock's nest, placing in it pearls of various colours for the eggs. The peacock, enamelled in white on silver, has a crest of gold studded with diamonds. Another of his own favourite works is a large malachite box, large enough to show clearly the veins of the stone. On this he has placed a lump of malachite in the rough, on which is sprawling an enamelled fish reflecting, on its body, the colour under him.

But as the great goldsmith of our day, Ravasco is not allowed to spend his time only in playing with the birds and fishes of his fancy; he has made the mitre worn by Pope Pius XI at the ceremony of the closing of the Holy Year, and also the marshal's batons for Cadorna, Diaz, and Caviglia. Quite lately he made the rare jewelled baton given, at Milan, to Mussolini. One of the most successful of his designs is the casket for the Ambrosian Museum, at Milan, in which is kept the hair of Lucrezia Borgia. Women who have the good luck to have their jewels set by him possess something entirely original, and yet, as it should be, in the fashion of the moment.

Ravasco was the pupil of his own father, and he learnt early in life that the most important law, in the art of a goldsmith, is to unite the knowledge of many other arts—modelling, drawing, etching on rock crystal, and enamelling. He knew that the great goldsmiths, Cellini above all, drew their strength from the power of being able to apply many arts to one aim. Cellini had truly

said in his "Trattato dell' Oreficeria" that "this great art combines eight different methods of work."

Ravasco is deeply interested in the history of his art, and is always ready to speak of all that he has learnt in his studies of goldsmiths' work in the museums of Europe. He says that all through the nineteenth century Italian goldsmiths, in spite of the splendid tradition that was theirs, had no definite character of their own, but copied in a tame manner from the antique. They had sunk so low in their art that, in the Paris Exhibition of 1878, they were not even represented. In the Turin Exhibition of 1902 there was something new to be found, but still not at all satisfactory, and influenced by what was known as *le style nouveau*. Fortunately this phase soon disappeared, but the goldsmiths, once more, returned to copying from the old without any profound necessity of æsthetics to guide them. Ravasco has tried, and we must say he has succeeded admirably, to realize his own personality and his own ideals, making the basis of his art his great feeling for colour. It was this love of his for colour that first led him to the use of coral, combining its various tones, from rose-white to a deep red, for carrying out his designs. He studied its nature, and arrived at such perfection in his use of it that the Government asked him to undertake the Inspectorship of the School of Coral at Torre del Greco. Here he finds the coral carvers apt and enthusiastic pupils, the carving of coral having been handed down from father to son for many generations. In Ravasco's coral pelican we can see what changes he has brought about in this art where, before, intricate technique had taken the place of colour and form.



THE VIADUCT

By N. G. Fiumi

Italian Pavilion, Venice International Art Exhibition

JEWELLERY AT THE ENGLISH MEDIEVAL ART EXHIBITION

By C. C. OMAN



DESPITE the richness of the London museums in relics of English medieval art, it has to be confessed that their collections of jewellery, other than finger-rings, are comparatively weak. It is some consolation that many of the finest examples of medieval English jewellery now belong to public bodies, but owing to their dispersion all over the country comparative study remains difficult. This summer Londoners are enjoying a unique opportunity of studying the jewellery of their ancestors owing to the collection of Anglo-Saxon pieces at the Burlington Fine Arts Club, and of later examples at the Victoria and Albert Museum.

Though the permanent collection of the Museum has been placed at the disposal of the Exhibition, it is proposed to confine these remarks practically to the loans which will shortly be dispersed once more.

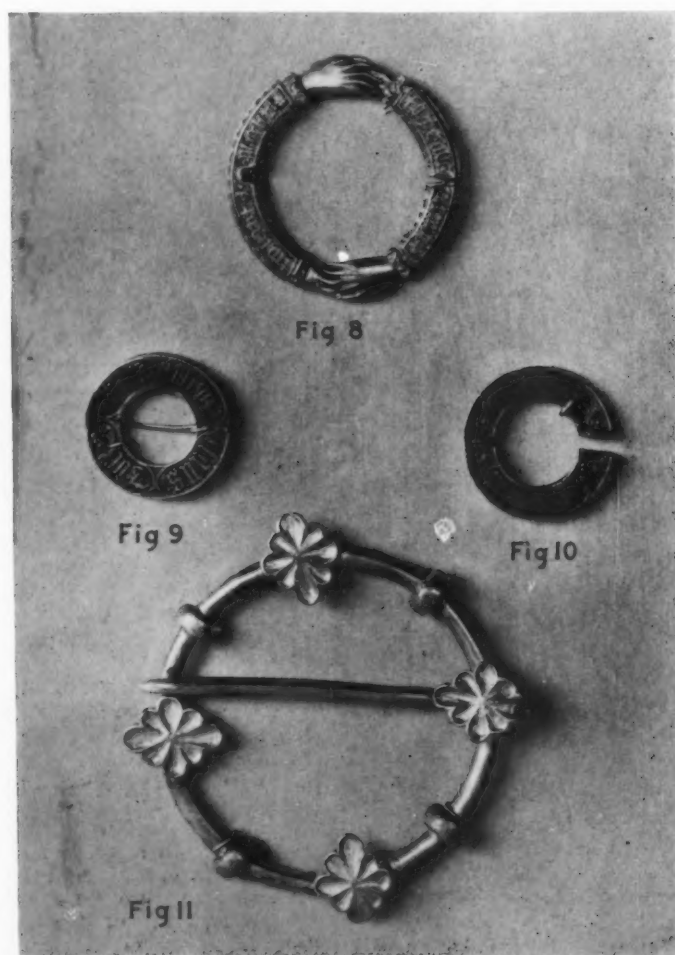
The representation of Anglo-Saxon art is inevitably small, owing to the competition of the Dark Ages Exhibition, but the gold ring (Fig. I) lent by Lord Berkeley is of the first importance. The bezel consists of a circular filigree design, from which radiate the heads of four animals decorated with niello and with red-glass eyes. Though the age of this piece has been much disputed, it seems probable that it should not be dated before the tenth century.

The series of rings is extremely rich, as, besides containing loans from the collections of Sir Arthur Evans and Dr. Philip Nelson, six cathedrals have sent their episcopal rings. The three gold rings set with sapphires, belonging to twelfth-century Bishops of Durham, afford interesting illustrations of different methods of early gem-cutting, that (Fig. II) of William of St. Barbara

Apollo: A Journal of the Arts

(*d.* 1152) being unusually elaborate. The ring (Fig. III) of Henry Woodlock, Bishop of Winchester (*d.* 1316), shows no advance on these, as its sapphire has been merely cut *en cabochon* and the setting adapted to it. That (Fig. XIV) of William Wytlesey, Archbishop of Canterbury (*d.* 1374), lent by Sir Arthur Evans, is infinitely superior, for, though set with a poor sapphire, its shoulders are engraved with beautiful floral sprays which were originally

England, for which Mr. Graham Callander* claims a Scottish origin. They are of silver, decorated with four or six rosettes which are either gilt or nielloed. The finest of these (Fig. XI), lent by the Laing Art Gallery, Newcastle, has gilt rosettes, and was found with a hoard of early fourteenth-century coins at Newminster Abbey in 1925. The gold brooch (Fig. VIII) found at Lanercost, and recently acquired by the Society of Antiquaries of



enamelled. Some idea of its former richness can be gained by comparing it with the ring (Fig. XII) of John Stanberry, Bishop of Hereford (*d.* 1474), set with a magnificent table-cut sapphire and with shoulders enriched with flowers on a ground of black enamel. The ring (Fig. XIII) of Richard Mayew, Bishop of Hereford (*d.* 1516), is set with a ruby and bears on each shoulder the tau-cross and bell of the order of St. Anthony.

The brooches range from the thirteenth to the fifteenth century. Amongst them are three examples of a type found principally in Scotland and northern

Newcastle, despite the loss of its pin and all its translucent enamel, remains one of the finest surviving examples of English medieval jewellery. It must date about 1400, and is inscribed TO YE IHC [O]N MY TROUGHT I PLIGHT—AND TO YE MARY HIS MODE BRIGHT. A fine gold brooch, similarly mutilated (Fig. IX), and belonging to the Museum, is engraved with the figures of St. George and St. Christopher. An early fifteenth-century example (Fig. VI), lent by Sir Arthur Evans, is engraved with

* *Proc. Society of Antiquaries of Scotland*, lviii, 177, 1924.

Jewellery at the English Medieval Art Exhibition



Fig 12

the names of the Three Kings of Cologne and the superscription on the Cross, which were believed to possess amuletic powers. A Museum brooch (Fig. X) of the same date, and inscribed *SANS DEPARTIER*, is also of gold, but retains no trace of its enamel, though it still preserves its pin. Translucent enamel, unfortunately, seldom survives burial, whilst the breaking of the pin, which probably occasioned the loss of the brooch, should really be considered the price of the latter's survival.

The enamel on two small gold reliquary pendants has fared rather better than usual.

The first of these (Fig. V) is a mid-fifteenth-century cross, found in 1866 during the building of the railway station on the site of Clare Castle, Suffolk. It became a treasured possession of Queen Victoria, and is lent by H.M. the King. The extremities of the cross are delicately pounced with the letters *INRI*, the centre being formed by a removable plate with a crucifix on a ground of red enamel. In the angles between the limbs of the cross are four pearls. The second pendant (Fig. VII), which has lost its back, was found at Matlaske, and belongs to Norwich Castle Museum. It must date about



Fig 14

1480, and is most exquisitely decorated with a representation of the crucified Christ between St. John the Baptist and a bishop, surrounded by floral ornament on a ground of black enamel in a perfect state of preservation. The form of the pendant is the tau-cross of St. Anthony, and it is probable that it belonged to some person attached to the confraternity attached to that saint's church in London. A similar pendant, bearing a representation of the Annunciation, was found at

Bridlington, and formed part of the Londesborough Collection.*

Despite the interest and beauty of the preceding pieces, all are surpassed by the jewel of Bishop William of Wykeham (Fig. IV), lent by his foundation of New College, Oxford. In the shape of a crowned M of gold set with rubies, emeralds, and pearls, it contains a minute Annunciation group, in which the Virgin's lily has leaves formed of emeralds and a pot formed of a single ruby. No further proof is needed to show that English goldsmiths of the fourteenth century could equal the foremost workers of any other European nation.

* *The Reliquary*, xv, 69, 1875.



Fig 13

LETTER FROM NEW YORK

By CARLYLE BURROWS

IT was with great interest that we learned the other day of the arrival in San Marino, California, of Mr. C. H. Collins Baker, Surveyor of the King's Pictures and Keeper and Secretary of the National Gallery in London. Mr. Baker had gone there at the invitation of the trustees of the Henry E. Huntington Library and Art Gallery to prepare for publication a catalogue of the famous collection of British paintings, a catalogue for which Sir Charles Holmes is to write the introduction. This is a project which no doubt will win a warm response from the many friends of eighteenth-century English portrait painting both here and abroad. The undertaking could not be placed in better hands. Mr. Baker's qualifications, including not only the broad understanding necessary to his high official position, but his knowledge of the special phase in the diverse realm of painting with which he has here to deal, makes his choice especially fortunate, as is also the choice of his collaborator, the former director of the National Gallery.

In view of what has been written and said of the regret, and even resentment, in England and Europe over the art and literary treasures that have been coming to the United States, the San Marino trustees cannot have failed to perform an important service to the cause of friendly relations between England and the United

States. In the affections of British art-lovers nothing perhaps can compensate for the loss of "The Blue Boy," and Mr. Huntington's palatial villa near Sacramento is the sanctuary, not of one prime favourite, but of many portraits worthy of the name of "great," and virtually all of them English. Thus it will be something of a consolation, one feels, for British art-lovers to know that nothing is being left undone to further appreciation of the great school of painting represented there.

The impending catalogue is but another step along that line. The Huntington Library, which is primarily a research library, has itself proved greatly in demand. Owing to the rarity of its material, the trustees report, it is attracting scholars from all parts of the United States and from England and the Continent as well. But for every scholar that comes to work at the library, scores of persons, they assert, come to see the exhibitions of art and literary treasures. There is already a catalogue of some of the paintings of the British school in the collection, one which was published in 1925 over the copyright of Sir Joseph Duveen. For it was the latter who was instrumental in securing for Mr. Huntington the majority of the more than forty portraits and several landscapes at San Marino. Mr. Huntington was then still alive, however, and he purchased several additional

Apollo: A Journal of the Arts

remarkable paintings before he died which are not included in the catalogue, one of the most famous being Sir Thomas Lawrence's "Elizabeth Moulton Barrett," a portrait of a young girl popularly known by the title "Pinkie," reproduced in colours in *APOLLO* in October 1926

Besides "The Blue Boy" the group to be catalogued by Mr. Baker contains the magnificent "Portrait of Mrs. Siddons as 'The Tragic Muse,'" by Reynolds, which came to America along with the Gainsborough masterpiece in the early winter of 1921 as the result of their sale by the Duke of Westminster. The full-length of "Diana, Viscountess Crosbie," is another lovely example, showing Reynolds in a most animate mood, while by the same master are the "Portrait of Jane, Countess of Harrington," the "Mrs. Edwin Lascelles," after Lady Harewood, and the "Lavinia, Countess Spencer and her Son." An adequate account of this collection would necessitate virtually a detailed description of its entire contents. By way of merely indicating the supreme merits of the group we may cite other well-known examples, many of which doubtless will be still recalled abroad, such as Gainsborough's "Lady Petre," "Mrs. Henry Beaufoy," "Mrs. Mears," all full-lengths, the beautiful half-length of "Anne, Duchess of Cumberland," and one of the master's famous figure and landscape compositions, "The Cottage Door," which also came from the Duke of Westminster's collection. What is perhaps most immediately striking about this collection is the number of full-length portraits, Mr. Huntington apparently wishing to own as far as possible only those illustrating the English masters in their most formal aspects as well as at their best. At least eight Romneys are included, one being a pensive "Lady Hamilton," another the delightful "Mrs. Penelope Lee Acton," a full-length, while the double portrait of "The Beckford Children" quaintly pictured in a landscape, and the "Lady Caroline and Lady Elizabeth Spencer," one writing at a table, the other playing a harp, constitute works of charming pictorial qualities.

During the several years these paintings have been housed at San Marino they have been the principal focal point of art interest on the Pacific Coast. Indeed, throughout the United States there is no group of the kind to equal them; while it seems imperative that any student wishing to make a complete study of English portraiture must inevitably include in his plans a pilgrimage to the vast estate near Sacramento where, in one of the world's great libraries may also be found the manuscript of Chaucer's "Canterbury Tales," a Gutenberg Bible, a score of the earliest Caxtons, and many first editions of Shakespeare's works. Mr. Baker undertakes the work with full experience. In the United States he has already catalogued the Frick Collection in New York and the collection of the Ann Mary Brown Museum, of Providence, Rhode Island.

As for New York and her art affairs, some 4,000 miles removed from San Marino, we find them not entirely dull despite the customary exodus of artists and art dealers. It might be interesting to say something about the former, since the latter in a body are at this moment storming the foreign art markets and so are rather out of reach. First, however, let us consider the fortunes of an important Rubens which has lately been in the hands of the New York firm of Howard Young. Not for some

time has a major "subject picture" by the Flemish master appeared in the art market here, let alone one as striking in its general character as this one, a vigorous "Holy Family" painted during the final decade of the artist's life or a year or so earlier. Up to two years ago the canvas was the property of Count Contini of Rome, from whom it was acquired by Mr. Young. The latter has now sold it to Mr. A. J. Secor, president of the Toledo Museum of Art, and it was understood at the time that the purchaser intended the canvas as a gift to the mid-western institution over which he presides. The latter only two years ago benefited from a princely gift from Mr. Secor, one comprising no less than fifty paintings of the various schools which he had gathered together as his own collection. An important Rubens was one of the principal objects needed to round out the group, it is understood. Now the report of the gift may be confirmed as fact, the "Holy Family" having been added to the permanent collection of the museum where it now hangs.

A canvas of impressive proportions, the painting measures 81 in. by 70 in. According to Professor Mayer it is entirely the work of Rubens's hand, there being no evidence to suggest that the master's ever-ready assistants participated in its creation. The same authority figures the date approximately between 1633 and 1636. The picture is typical of the artist's bold and masterful workmanship, the figures composing the opulent composition, from those of the sturdy little cherubs to that of the sleeping Christ Child in the lap of a buxom, peasant-like Madonna, and including St. Catherine, who holds the infant St. John, are defined with all of the master's familiar bravura. The subject is impressive, too, for its realism, a hearty bourgeois realism which dominates the entire conception.

One realizes clearly enough the changes that had taken place in Flemish religious art in a little more than a hundred years, for it is almost inevitable that one should think back to that austere reverence which colours early Flemish devotional painting and compare it with the vigorous humanity of Rubens, whose models for this "Holy Family" seem to have been drawn from the ordinary channels of everyday life. Indeed, there is a strong resemblance between the Madonna here and the portraits of his wife, Helena Fourment, who very likely served Rubens as the model for the central maternal figure. In colour the picture is especially fresh, various tones of red and brown predominating. The composition, too, is excellent, filled with animation, and both in size and content admirably suited to the purpose of the museum.

Twenty-seven handsome Persian rugs of the so-called Polish type constitute a summer exhibition at the Metropolitan Museum. Lent by various American collectors they include fourteen rare specimens belonging to the private collection of Mr. John D. Rockefeller, Junr. As students of rugs well know, the Polish type is extremely rare, and while there were previously several examples on view at the museum, nothing like the present opportunity for study of the style and workmanship in a comprehensive way has yet been offered to the public. The old controversy among connoisseurs as to the origination of the Polish rugs is no longer seriously maintained. Because they were first met with largely in Poland, and many were woven with the arms of Polish

Letter from New York

nobles, certain authorities had contended they were the products of Persian rug makers working in Poland under Polish supervision. Now, however, it is generally realized that they were known in other European countries in the seventeenth century, and undoubtedly were imported from Persia.

Be this as it may, the exhibition makes a very beautiful and subtle impression owing to the delicacy of the colours. The richness of tone, however, is manifested by a close scrutiny of the better preserved specimens, a richness which in the majority is augmented with brocade work

filled with Coptic and Egypto-Arabic textiles gathered there mainly during the last few years, and largely through the generosity and interest of one of the museum's trustees, Mr. George D. Pratt. Dr. Dimand, the curator, assures us that the collection now ranks high among those of its kind, being equal to that at the Arabic Museum in Cairo. These textiles reflect an important art practised in Egypt after the advent of Christianity in the case of the Coptic, while the Egypto-Arabic examples represent the culture of the later Arabic period. Most of the fabrics are cotton of the tapestry-woven type, a form



THE HOLY
FAMILY

By Rubens

*By permission of the
Howard Young
Galleries*

in gold and silver threads. The prevailing characteristic in the designs of these rugs is the use of close combinations of leaves and floral medallions, the palmette, rosette and lanceolate leaf figuring with recurrent popularity. There is an especially fine example, however, in subdued tones of grey and blue, whose large central medallion encloses a coat-of-arms showing a yellow cross and four birds in blue within the shield, the crest composed of a head of a camel, or a horse. Another has a Polish inscription on the back telling that it was captured in 1683 during the Polish rescue of Vienna from the Turks.

Twenty-three of the specimens are of the knotted silk variety, there being only four examples on view of the rarer tapestry-woven Polish rugs. The showing is admirably supplemented at the museum by a room

which persisted during the entire range of Coptic and Egypto-Arabic weaving. A portrait of an Egyptian whose burial costume bore his own likeness, is one of the outstanding things in the collection. One of the finest Coptic portraits known, it is devised in the naturalistic Roman style of the third century. The Coptic pieces come mainly from Akhmim, in Upper Egypt, and date from the third to the eighth century A.D. These are generally characterized by realistic and geometric motives and by later polychrome designs, showing marked ingenuity. Silk material as well as cotton is employed in the later Arabic designs ranging in date down to the fourteenth century. Among them are such luxurious examples as the linen cloth with oval medallions bordered by Arabic inscriptions. This is a twelfth-century piece, and notable as showing the change from the use of the square script to the rounded form.

Apollo: A Journal of the Arts

We promised to speak of the more human element in local art affairs, the departure of the artists along various vacation trails to the summer colonies. The United States equivalent for Cornwall and Brittany is the New England Coast. Rugged and rocky for the most part, it is interspersed with harbours and quaint fishing villages. There, to a large extent, the painters direct their thoughts and either there or at several centres farther inland they have now very largely congregated. Of course there is no monopoly of coastal New England by the artists, though there is scarcely a quaint or a fashionable watering-place in the region where they are not painting today. Picturesque Gloucester, whose hardy fishermen Kipling, in his "Captains Courageous," dramatizes so vividly, harbours at this time of the year artists in sufficient numbers to populate two more or less rival associations. It is an engaging spot, with far-reaching harbour bordered by graceful elm trees and with a quaint fishing village rising above its innermost extremity. For those who do not paint the sea and the fishing schooners, there are shady elm-bordered streets, and here and there a lovely Georgian doorway or Colonial gabled roof.

Somewhat the same atmosphere prevails at old Provincetown, where the Pilgrim Fathers in 1620 first dropped anchor with the *Mayflower*, and where there is an imposing granite tower, staunch as the pioneer spirit it memorializes, rising high above the hillside. From the top the more confirmed sightseer may view the

sweeping crescent of sparsely vegetated sand dunes which is Cape Cod itself, and at the point of which, nestling peacefully aloof, is Provincetown's cluster of old houses and wharves. The spirit of Christopher Wren, we are told, hovers over the charming church steeple dating from the early eighteenth century; but regardless of whether he actually drew up the designs, the church is a very lovely example in his manner.

Farther down along the Connecticut coast we find amid more pastoral surroundings the popular centres of Mystic, a port from which the old whalers put out upon adventurous voyages; Old Lyme, where numerous painters work today among gentle outdoor scenes, and Newport, where art and fashionable society come together at least on several formal occasions during the season. Woodstock, an ambling old village in the Catskill Mountains of New York State, is the summer focal point of activities among the younger American artists, especially those of modern leanings. But then there is the whole of the country for the artists to choose from, and many of them, in summer as well as winter, may be found at work among the Indians, the pueblos and mesas of the south-west, or painting the picturesque uplands of the Rocky Mountains all the way from the Grand Canyon to the province of Alberta, in Canada. Such is the variety of scene from which the native artist draws inspiration and the material which enters into much of his work.

LETTER FROM PARIS

By ANDRÉ SALMON

IT seems that chance is more often happy than not. Chance decreed that the Centenary of Romanticism, celebrated by our Direction of Fine Arts with the brilliant retrospective exhibition of Eugène Delacroix at the Louvre, should coincide with contemporary anxieties. It will certainly be said that man reckons very readily with chance, that the free will he recognizes in himself incites him to play tricks with Providence; and yet it would have been difficult not to have a great celebration for Delacroix in 1930, even though Delacroix is not one of the luminaries most frequently invoked in the most modern studios.

On the occasion of this centenary and the retrospective exhibition an old caricature has been republished representing Monsieur Ingres, as he is always called, and Eugène Delacroix as knights on cardboard horses meeting in a furious tournament.



WATERCOLOUR

By E. Delacroix

The legend is to the effect that the result of the encounter will be either the triumph of colour at the expense of line, or of line without colour.

This is no longer true in 1930. The oppositions of 1830 have constituted truths held to be absolute in 1930 and in close alliance.

Monsieur Ingres has been vindicated by the moderns, and taken as a patron by the Cubists themselves, and the most academic critic will not contest today that Monsieur Ingres was a far more audacious deformer than Delacroix. Delacroix's women are far closer to natural beauty than, for

example, the models for the "Bain turc."

This summer the Louvre is a veritable place of pilgrimage. It is true that the exhibition is incomparable as it appears, though the organizers did not start with excessive ambition. They did not make every effort to



Letter from Paris

obtain many of the works known only to a few amateurs, and which may be said to be completely unfamiliar. I am thinking, above all, of the precious collection belonging to M. Leonzon-Leduc, the great Parisian advocate who married the daughter of Riesener, a painter of quality, the friend of Delacroix, and grandson of the famous *ébéniste du Roi*. These rare pieces have, unfortunately, remained in the beautiful house on the Quai Malaquais. The thing which is most striking, most praiseworthy in the Louvre exhibition, is the order in which the pieces have been assembled. There is a logic in the arrangement

the two signs which mark the greatest geniuses, the extreme men of genius who are not made to please timorous souls, easily satisfied, and who find sufficient nourishment in loose, tame, imperfect work. An immense passion supported by a formidable will-power—such was the man."

The Delacroix exhibition has given rise once again to the opposition of Ingres to Delacroix. But the critics have often shown great intelligence, and the capacity to see truths which were more difficult to seize at the time when the two rivals were opposed to one another, above



FANTASIA ARABE

From the Städelches Kunstinstitut, Frankfurt

By E. Delacroix

which will make us more severe in the future with regard to the management of the National Museum, which does not satisfy us entirely in all its parts.

It is difficult to linger in front of Delacroix without being seized with the desire, like a sense of duty, of quoting the best of his commentators, his contemporary and his junior, Charles Baudelaire. The great poet of the "Fleurs du Mal" said in his "Art Romantique": "The reading of poetry filled him with grandiose and rapidly defined images, ready-made pictures, so to speak." He says further, "Delacroix was passionately in love with passion (Verlaine was to say thirty years later, 'J'ai la fureur d'aimer'), and coldly determined to seek the means of expressing passion in the most visible manner. In this double character we find, let us say in passing,

all, by the temperaments of their two categories of admirers. M. René Huyghe wrote with great justice of sentiment in the "Beaux-Arts": "There are men like Ingres, whose value lies only in the works which they elaborate, works whose beauty had no pre-existence prior to their creation. They 'fabricated' this beauty by degrees, as they gave form to the work. Others, like Delacroix and Puvis de Chavannes—and Rembrandt is the greatest of these—show in their works only an external manifestation of an independent richness, since it is in their very being. Their work in all its magnificence remains a language; it always leaves more to be conjectured, leaves much unexpressed. Rob Ingres or Boucher of their brush and pencil and nothing remains. Deprive Delacroix or Puvis de Chavannes in the same

Apollo: A Journal of the Arts

way and their human quality remains intact, the rarity of spirit of these beings whose creations are only an efflorescence towards the external world. And that is why the portraits of these masters, the old Rembrandt, Delacroix in a green waistcoat, the masculine, grave and balanced face of Puvis, have an exceptional attraction, because it seems to us that in seeing the faces of these creators we come nearer the heart of the problem of their art since this problem is nothing but the problem of their own heart."

No doubt there is a certain vulgar *naïveté* in believing in the "progress of the arts," and I readily admit this. Still nothing great is ever accomplished without enriching posterity. Man, and particularly the artist, can gain from it the possibility of transformation. That is the secret treasure of tradition. In 1930 there is no artist who is apparently more an intellectualist than Pablo Picasso. But let us examine carefully the case of this creator of whom his friend, Guillaume Apollinaire, said that he might have chosen another means of expression instead of painting; he might have become a poet, for example. Now Picasso, who was the first to invoke the example of Monsieur Ingres, that was in 1910, paints exactly as the master of the "Bain turc" as he appears to M. René Huyghe. Picasso fabricates his beauty in the measure in which he gives it form. And yet he does so with a fugue, a passion, in a veritable state of creative frenzy, which relates him exactly to Delacroix. I do not compare them. I only examine the similarities of their

temperaments. I am trying to define the advantages of a double inheritance.

Indeed, should not the Centenary of Romanticism be celebrated by a double retrospective exhibition of Delacroix and Ingres? That would require, it is true, a



SELF-PORTRAIT

By E. Delacroix



SKETCH

By E. Delacroix

degree of courage that could hardly be expected of those who depend on official education, Ingres being still considered the last rampart of classicism. Which is a mistake. I insist on this only for the benefit of those moderns, one of whose first defenders I had the honour of being, and who, though of necessity revolutionaries in 1905, never pretended to seek anything but the sources of pure tradition, classic in sentiment, and opposed to the representatives of pseudo-classicism, the same in all periods, who unjustly monopolized the genius of Ingres.

At the Louvre, in the Salle Denon, which serves as a vestibule to the exhibition, we find first "l'Homme au gilet vert," then all the works of Delacroix's youth, and his studies after Old Masters, in which his powerful personality already appears. In the Salle des Etats all the masterpieces face one another without any opposition. They have been arranged, so far as possible, in chronological order. There are some canvases which can be admired rarely or with difficulty—the "Trajan" from the Rouen Museum, the "Sultan of Morocco" from Toulouse, the "Battle of Taillebourg," which so many heedless visitors have failed to notice in the confusion of the Galerie des Batailles in the Palace of Versailles. All round are an infinity of drawings executed for the large pictures.

It is related that one day when walking along the quays of the Seine with Chenavard, Delacroix confided to him that when he began a picture he knew it "by heart." And when he left his friend he turned back gaily to shout, making a trumpet of his hand: "By heart!"

Letter from Paris

It was the visionary Odilon Redon who told me this anecdote, and he had it from Chenavard himself.

The first walls of the adjoining rooms are decorated with sketches from the collection of Baron Vilita, all relating to Delacroix's stay in Africa.

The "Assassination of the Bishop of Liège," from the Tauber collection, is one of the works hitherto almost unknown which this exhibition has brought to light. Even this alone would have the power to fanaticize.

Truly the Louvre exhibition has brought to life again

I am one of those who do not recognize the right of making the dead speak. Yet I know that I can oppose a strong denial to those who have dared to write that Pascin was weary of his art. I have had occasion to write of this art which continues both Watteau and Renoir at greater length in these very pages. It was the artist as well as the incomparable friend who was carried to his last rest beneath an avalanche of roses, followed by more than a thousand mourners.

Pascin, this great artist, was all goodness, all



LA JUSTICE DE
TRAJAN

By E. Delacroix
Musée de Rouen

this great genius of the nineteenth century who, after spending all day painting, would climb on to scaffolding at Saint Sulpice, though tired after a fashionable or official evening party, and would not consent to rest before having drawn innumerable sketches by lamplight.

Excellent artists have not been such draughtsmen. In our own day two painters rivalled one another in accumulating preparatory sketches or alert improvisations—Picasso and Pascin.

Alas! Jules Pascin died recently in a most tragic manner.

On June 5 he hanged himself after first inviting death in the manner of the ancients by opening the veins of his wrists. On the wall Pascin had written with his blood a farewell to her he had loved so much.

generosity. Full of glory, he made considerable sums of money both in France and in America, and hastened to spend them in mad prodigality as well as in charity. Much has been said of his costly orgies. Has anyone counted up what he has given away in alms?

Ten days before he died Pascin, who was a Jew, wrote in a tone of extreme humility to a coreligionist, a professional beggar, who could not have existed without him. Pascin asked his pardon for having once called him "shnorrer"—in Yiddish beggar!

Aged forty-five, Pascin, whose real name was Jules Pincas, belonged to a great family of Spanish Jews living on the Danube, and dealing in grain. Pascin had abandoned everything for his art.

Renouncing his fortune he lived in poverty as a young

Apollo: A Journal of the Arts

man in Munich, where he became a collaborator of "Simplicissimus." But this could not satisfy him for long. He illustrated Heinrich Heine's tales, and published an album of northern seaside resorts, where his favourite models, young women given up to voluptuousness, appeared for the first time. He came to France in 1906, and was one of the pioneers of Montparnasse, when the only oasis of that quarter, then quite bourgeois, was the back room of the Café du Dorne, where the foreign students of Henri-Matisse's academy used to meet.

for example, his "Socrates Railed by the Courtesans," and his "Lazarus and the Rich Man."

Though born a Bulgarian, and an American citizen, Pascin knew everything that a Frenchman full of a subtle love of his country can know. He had acquired this by studying not only the great writers, but also the pathetic echoes of the streets, and the rumours of the salons, which, however, he did not frequent much.

We will not see Pascin again, dressed in black, a white silk scarf round his neck, his bowler hat slightly inclined



SIMONNE

By Pascin

But it was after the war, on his return from the United States, where he had acquired American citizenship, that Pascin revealed himself fully. The painter appeared. Before we had only seen his studies, very powerful, but in which there was not yet apparent the strong and tender personality before which we were going to bow down.

Pascin travelled, going first to Tunis, then Florida, Havanna, Spain, Portugal, the South of France; he accumulated drawings, watercolours, and oil-paintings. Everyday his style became more fluid, more precious without ever falling into mannerism. An artist of the first class, he was never ashamed of happiness, and he dared to introduce farce after the manner of his friends the modern poets (never dissolvent irony) into his compositions, usually so haughty in their structure, as

over his black hair, changing in places to silver, Pascin with his eternal cigarette, its smoke injuring his left eye. There will be no more feasts on the Boulevard de Clichy, fit for the Arabian Nights' entertainments, and followed by fêtes tenderly organized for children only, those of his friends, his neighbours, his models, and the poor children of the district.

Dear Pascin! The brush has fallen from his tortured hands, rigid and contorted through suffering. An incomparable palette is extinguished like a unique lamp becomes extinguished or a matchless garden dies.

A committee with Dr. Barnes, of the Barnes Foundation, Philadelphia, as honorary president, is concerned with raising a monument to Pascin in the cemetery of Montparnasse, worthy of his glory and his memory.

Letter from Paris

For a long time we have been expecting an exhibition of Henri-Matisse's sculpture. What an interesting study could be written on the sculpture of twentieth-century painters! One would have to examine the works which the great Renoir, when paralysed, caused to be modelled under his direction, Picasso's sculptures (corresponding to his canvases of the period of the "Saltimbanques" and the pink period), the sculptures by André Derain, among which are the curious masks of copper he executed at the Front out of the copper of heavy shrapnel shells, some sculptures by Vlaminck and, finally, those by Matisse, which, together with Picasso's, approach most nearly to those of professional sculptors. About twenty bronzes by Matisse were brought together at the Loeb Gallery. They are of immediate interest in that they help to explain, to justify the painter. In these figures, dashed off with great ardour, we find that concern for construction which caused Matisse to invent, if we may say so, *colour volume* before the advent of Cubism, as a reaction against the amorphism due to Impressionism. In the bronzes we see the same divisions underlying the necessity of relations. But the extreme art of the master, whose sixtieth birthday has just been celebrated, never fails to give a rare impression of unity. Can we go so far as to say that Matisse the modeller is here and there infinitely less doctrinaire than Matisse the painter? It may be that Matisse, approaching sculpture, not without hazard, and that was fortunate for him as well as for us, abandoned himself a little more than was his wont, leaving for once that doctrinal, professional attitude, that necessity

of explaining that which should be only felt, the attitude from which he has not departed sufficiently for the taste of his more determined admirers.

Jacques Lipchitz, the sculptor, is holding an exhibition of his entire work at the Renaissance Gallery. It is interesting to see how he has attained the monumental, wherein his present grandeur lies, though grace is still his force. Whatever may be thought of the various stages of his sculpture, it must not be forgotten that with a faith equal to his tenacity he was one of the artisans most convinced of that renaissance of form which the genius of Rodin did not suffice to guarantee.

Mme. Hilla Rebay is having her second exhibition in Paris. We discovered her at the Carmine, now she is at Bernheim Jeune's. She again shows drawings made in the negro city of Harlem, in New York, where Mme. Hilla Rebay is famous, and compositions in cut paper, which are also pictures of infinite charm. The artist believes that paper cut into narrow strips with a patience that would make angels despair, produces greater delicacies of tone and texture than is possible with the brush. I seldom contradict artists on points of this nature. The result alone concerns me. Two years ago Mme. Rebay's cut papers reminded me of certain little pictures by Matisse. Today the artist has asserted her personality, and it is interesting to note that her last efforts have won her the sympathies of Fernand Léger, Robert Delaunay, Othon Friesz, and Cappiello.

It is for her rare qualities that Mme. Hilla Rebay has been so enthusiastically received by the School of Paris.

LETTER FROM BERLIN

By OSCAR BIE

THE great Berlin Art Exhibition and the Secession are open. The great Berlin Exhibition is again held in the Bellevue Palace, as the Moabiter Glaspalast has fallen into disrepair, and the new exhibition building, desired by all the artists, which Berlin needs so urgently, is still a project in the air. In the Bellevue Palace the exhibition again produces no impression. There is no point in mentioning certain individual works by Muche or Segel, Werner Scholz, or Fritsch or Wiethüchter, as everything is lost in the mass and no principle, either of art or of order, is perceptible. We linger with pleasure, on the other hand, in the Secession galleries, where there is this time a collection of watercolours, pastels, and some black and white, as well as sculpture. The watercolours arouse the greatest interest. It remains one of the favourite materials for modern art, light, flowing, and at the same time concentrated in colour. This time the artists seem to have calmed down rather than spent themselves. Pechstein alone in his stone-carriers and sand-carriers seems to have grown a little more violent. Hofer again almost allows his figures to crystallize into pure form. Gawell places heavy shadows in his figures and landscapes. George Grosz has always been more of a draughtsman than a colourist. Jaeckel's pastels of nudes and portraits,

Kleinschmidt with his baroque portraits, Max Neumann with his monotonous landscapes, Hans Purrmann with a monumental design for a never executed war memorial chapel, Röhrich's bright still-life paintings, Spiro's mat and smooth travel notes, Krauskopf's quieter landscapes of the marches, and last, but not least, Rudolf Grossmann's sharp characteristic portrait drawings, including Sauerbruch and Hies—these are some of the principal things to remain in one's memory. There are also some charming sculptures, especially Thorak's remarkably animated wax heads. It is a pleasure to go round this gallery, which always makes a personal appeal and gives us a rhythm of learning and influence.

Maria Lani was an actress under Reinhardt. Now she is living in Paris in an artistic and intellectual circle, and has taken advantage of this. She has had her portrait executed by over fifty painters and sculptors, and this whole collection is now exhibited at Flechtheim's. Some of the artists are famous, some not, but in any case it is most interesting to see—one can hardly say to recognize—the reflexion of her face in the various renderings; likeness has not been so much attended to as subjective interpretation. Cocteau, who has also made a drawing of her, has written a charming essay on the changeableness of her features, which alter astonishingly with every moment of

Apollo: A Journal of the Arts

her expression and her movements; Bonnard paints her with impressionistic homeliness; Chagall as an exotic princess; Friesz with material force; Matisse has set her down most cleverly with a few strokes; Leger treated her decoratively; Mau Ray made her into a green ghost; Pascin gives the fragrance of her appearance; Picabia treated her cubistically. Perhaps Derain shows us the most severe picture of her reality. But who can recognize her real face with its broad mouth and high eyebrows? It has vanished beneath the methods of the painters who try their skill on her. It must be amusing to possess such a collection in which one can see oneself, not as in a mirror, but transformed according to the ideas of the various artists who say more about themselves than about their model. I believe this collection is quite unique.

* * * *

Apart from the usual musical features produced during the Berlin Art Weeks, we might mention the new production of "Fidelio" under Furtwängler at the Municipal Opera. It does not quite equal the model performances already produced here by Furtwängler. True, he did everything that lay in his power to present Beethoven's music broadly and seriously. Furtwängler is perhaps the most objective of the great conductors, placing himself entirely at the service of the work, though without despairing of the possibilities of effect due to a passionate though not a subjective treatment. He, too, played the third Leonora Overture, which Klemperer had left out, as a concert piece after the prison scene, and triumphed in its magnificence even after we had just heard it by Toscanini. The stage was a little too loud. There was a certain strain to bring out the ensembles with force; and it suffered from certain forced effects just because the singers were not all first class. Mme. Bindernagel, as Fidelio, certainly deserved every praise in her careful employment of all her means, but her personality and scale were not quite sufficient for the great air or the dialogue. Erb as Florestan was no longer at his best. He had a lyrical constraint which altered the part. Ludwig Hofman as Pizarro gave vocally not nearly as much as we had been accustomed to expect of him when he was still purely a bass. Kipnir as Rocco came out best, beautiful in voice and gentle in acting. So our pleasure was somewhat mixed, and the applause was rightly directed mainly towards Furtwängler.

More important was a novelty at the Linden opera, Berlioz's "Trojans." The sad fate of this work is well known; the first part, the capture of Troy, was never given at all in Berlioz's lifetime, and the second part, the Trojans in Carthage, was given in the Theatre Lyrique, but without real success. Mottl first produced the two parts on two successive nights in Karlsruhe in 1890, and attained the result that for a time it figured in the repertoires at Munich and elsewhere. The Berlin version by Julius Kapp unites the two parts in a single night, rearranges the scenes, leaving much out, and altering a good deal and renovating the text almost entirely. It can hardly be said to attain dramatic unity, but at least one can hear the most interesting pieces of the opera in a quick and pleasant manner. There still remains a great deal of hollow and empty drama, but it was worth while hearing the finely animated first chorus of the Trojans, the lamentations of Cassandra, the idyllic song of

Choroebus, and, above all, the famous sextet on night, and the melodious duet of Aeneas and Dido. It is still more worth while following Berlioz's clever instrumentation; his whole feeling for external effect did not suit the stage so well as the orchestra, with his daring combinations of sound, his broad instrumental language, his pictorial impression at the appearance of the spirits, the whole system of motifs and voices, especially in the wind instruments, which play almost a modern part here. The opposition of the lifelessness on the stage and the freedom in the orchestra cannot be bridged over today. No adaptation, however clever, can lift the drama out of this dilemma. Still we were glad to get to know the work at last in Berlin, where Berlioz's "Benvenuto Cellini," which is certainly more productive, had had its success. Leo Blech directed the music with all his temperament and sense of sound. The choruses, which take up half the opera, were splendidly trained by Rüdel. Holy's stage management and Prestorius's scenery were purposely kept in the old French operatic style.

Mme. Leider sang the part of Dido with indescribable beauty and breadth of style; Roswaenge was also good as Aeneas; Mme. Brauze's Cassandra was more unequal. Schlusmus was well occupied with the small part of Choroebus. It was thus a good cast, a good conductor, but once again a problematic piece, for which we are historically but not altogether grateful. However, the audience warmed from act to act, and broke out in stormy applause after the love-scene.

The Municipal Opera's contribution to the Berlin Art Weeks consisted in the first production of two works by Wellesz. The opera "Alcestis," already tried elsewhere, is based on a text by Hofmannsthal, who renders the Greek legend according to Euripides' version in beautiful and melodious words. The drunken Heracles, who suddenly realizes that his host Admetus concealed from him, out of consideration, the sacrificial death of his wife, brings her back to life again out of gratitude. The contrasts between the death-lyrics and drunkenness, the songs of mourning and of meeting again, are only very roughly brought out in Wellesz's music. He is not a creator, only a writer of music with a clever employment of all the modern methods, with a very thick score, outward effects, but without depth. The production under Denzler reached its highest point in the achievement of Maria Müller, who filled the short passages of her part with all the splendour of her voice.

Then the "Sacrifice of a Prisoner" was given, an adaptation of an old Mexican ballet on the theme of an honoured prince who is first taken prisoner and then killed, rendered with symbolical dancing and singing. The choreographer of the Municipal Opera, Lizzi Maudrik, could only partially reveal her capacity this time, as the unimaginative music caused her imagination to fail, too.

At first we could still believe in a rhythmic refreshment through all sorts of exotic melodies, but in the end this play grew wearisome in its uniformity of tone, lack of invention, and the faulty structure of the music. Among the dancers Herr Groke must be specially mentioned for his good blending of grotesqueness, heroism, and lyrical qualities as the prisoner prince. The applause was sufficient to call the composer several times in front of the curtain.

BOOK REVIEWS

EGYPTIAN SCULPTURE, by M. A. MURRAY. Pp. 192 with 120 illustrations. (London: Duckworth.) 15s. net.

The author has done a great service, not only to students of Egyptology, but also to a wider public. In this delightful book we are shown how the main features of Egyptian art were necessitated by the horizontal and vertical lines of the landscape. The methods of the artists, the materials in which they worked, and the variety in scale, proportions and style at different periods are fully described and richly illustrated.

It used to be said that the chief distinction between Egyptian and Greek art was that Greek art was alive but Egyptian was dead. This book proves the utter fallacy of such a statement. We see that, far from being a stereotyped repetition of a limited number of unattractive objects, Egyptian sculpture was intensely alive. The visitor to the British Museum who only sees the unpleasing collection in the long gallery has no idea at all of what Egyptian work really was. It is unfortunate that this gallery is mainly filled with late work and with statues on too large a scale for the room. Yet even here we have a few really good things. Though she does not mention the fact in her book, it was Miss Murray who recognized a portrait of Senusert I in the fragmentary black granite statue number 924. Before her brilliant identification this statue had been classed as the portrait of the last native king of Egypt, i.e. it was placed in the thirtieth instead of the twelfth dynasty. This mistake was due to the Egyptian kings' curious habit of engraving their names upon statues of an older date.

University College is fortunate in possessing the fine portrait head of Narmer and the magnificent relief slab of the Running Senusert, which Miss Murray considers "the most brilliant" piece of work in the Middle Kingdom. As she points out, the king is not only holding the emblems in his hands, he is actually gripping them, with every muscle taut.

It is curious to find that, just as Praxiteles brought the Greek gods down to the level of mortals, Egyptian sculptors of the time of Rameses II represent the king in a hand-to-hand conflict with his enemy. He is, of course, victorious, but his victory is that of one man over another: his divine nature is laid aside.

Of the Tell el Amarna period Miss Murray writes: "The characteristics of the art are apparently foreign; their origin is not to be found in Egypt. But the foreign influence . . . is still to seek." We can only hope that some fortunate discovery may enlighten us as to the origin of such extraordinary works of art as the well-known head of Nefert-yti and the less known but equally beautiful sandstone head of the same lovely queen. These heads and the torso of the little princess, now at University College, would be remarkable at any era in the history of art. The author's suggestion that the peculiar form of the heads at Tell el Amarna is probably due to the fashion of dressing the hair explains what is otherwise incomprehensible. If the shape of the princesses' heads were due to either natural or artificial deformation, they must have been idiots. I should like

to suggest that the "pendulous abdomen" might also be just a matter of pose. In J. van Eyck's portrait of Arnolfini's wife the lower part of the body is quite as prominent as in those of Akhenaten and his family, and we know that in the first case it was merely the fashionable pose of the time.

The author does not put forward any theory respecting the influence of Egyptian on Greek art, but she shows that the influence of Greek art upon Egyptian was not at all beneficial. Personally I feel reconciled to the submersion of Philæ after reading the descriptions and seeing the illustrations of the beautiful early work.

It would be of great help to the ignorant if Egyptologists would adopt identical nomenclature for the kings and for the various objects. For instance, Miss Murray's "Four Foreigners" appear in Petrie's "Arts and Crafts" as the "Four Races," while the different forms of the kings' names are really bewildering. As the word statuette includes anything from half an inch to about three feet, and statue anything from below life-size to a colossus, it would be very helpful if the scale of the different objects were given.

It is regrettable that a better quality of paper has not been used. The type is good, and most of the illustrations are clear.

C. K. JENKINS

THE WATERCOLOUR DRAWINGS OF THOMAS BEWICK, by D. CROAL THOMSON. (London: Barbizon House.) Edition de luxe, with duplicate set of the illustrations in colour, 200 copies. £3 13s. 6d. Ordinary edition, 325 copies. £1 10s.

"For myself," says the author of this book, "this volume has been a labour of love. The first book I published was on the life and work of Thomas Bewick and now, nearly fifty years later, I present another which I trust will prove equally acceptable."

By a sad coincidence this was also to be the last book from the pen of this author who died, before it was quite completed, in January of this year.

The volume bears in every detail the stamp of a labour of love, and does Bewick, as an artist, possibly more honour than he deserves, though Croal Thomson frankly recognizes his limitations. In respect of some details we must differ a little from the contentions of the author. He makes out that Bewick intended to use the woodblock for colour printing, and bases this claim on an incident in which someone had paid Bewick a compliment "for an engraving which he had made on a silver box for presentation." The design on the box was admired because of the successful suggestion of colour, and Bewick relating the incident says "from that time I attempted colour upon the wood." But it is quite clear from other remarks Bewick made that by "colour" he meant what we now call tone, and "from that time I attempted colour upon the wood" means that he gave up the "black line" in favour of the "white line." It is for this reason also that he made elaborate colour sketches or drawings for his later work because they served him as models for the interpretation of "colour" by "tone"

Apollo: A Journal of the Arts

relations," whilst his earlier "black line" work would be drawn directly, ready for cutting, on the wood.

The volume is profusely illustrated in colour and the reproductions are excellent. As an example of "book-building," however, it is not to be commended. Text, title-page, dedication, note, introduction, index, and the catalogue of his drawings are so mixed up and interspersed with the illustrations and with each other that it is difficult to find one's way about.

H. F.

LOUIS XIV AND REGENCE. By S. DE RICCI. (London: B. T. Batsford.) 38s.

This record of the interior decoration of furniture of the *grand règne* is very well illustrated; the introduction by Seymour de Ricci is, however, short and summary. As he includes in his survey French decoration of the life of Louis XIV, who became king in 1643 and died in 1715, the stages of this long stylistic development should have been indicated by dating the subjects. The book, therefore, while illustrating the varied manifestations of this great and stately style, showing general views of interiors, as well as details of ornament in wood, plaster, and metal, together with splendid furniture from the royal palaces and museums, is not for the beginner. Some of the titles of the plates are wrongly translated; the group of children (p. 154) is titled "the children's group," and in the text a screen (p. xviii) is described as "screen of carved work with tapestry foliage."

ENGLISH MEDIEVAL ENAMELS. By M. CHAMOT. (London: Ernest Benn.) 7s. 6d.

This volume (the second of the valuable University College monographs on "English Medieval Art") is a scholarly study of English medieval enamels in the light of recent research. It was only as late as October 1925 that the late Mr. H. P. Mitchell (in an article in the "Burlington Magazine" upon English enamels of the twelfth century) conjectured that this title might cause some surprise among students of enamels familiar with *champlevé* work of this period produced on the Rhine, or in the valley of the Meuse, or at Limoges, and that the suggestion that such work had been produced in England "seems somewhat daring." In this article he established conclusively the English origin of the "Masters" plaque (in the Victoria and Albert Museum) representing Christ flanked by angels in the upper half, and the torments of hell in the lower. Here there is close affinity with Winchester manuscripts, the fluttering draperies and almost frenzied attitudes of the angels recalling the earlier Anglo-Saxon MS. style, while the stretched ovals of the drapery are borrowed from the work of the later miniaturists. Other examples, such as a group of three ciboria (from Lord Balfour of Burleigh's collection, the Pierpont Morgan Library, and the Victoria and Albert Museum), with a design of circular medallions enclosed by branching stems harmonizing with their slightly flattened spherical bowls cannot be definitely attributed to England, although all three have an English provenance. Von Falke maintains that these ciboria (and the closely allied crozier in the Museo Nazionale at Florence) were produced in France or under French influence "between the Meuse and Limoges." The

plaques with scenes from the lives of St. Peter and St. Paul (claimed by Mr. Mitchell as English) cannot with any certainty be assigned to this country and Miss Chamot describes them as "Mosan or English." An example of undoubtedly English workmanship is the crozier of that great patron of the arts, William of Wykeham, dating from the fourteenth century. The architectural character of the canopy work of the structure forming the knop is typically English, and here the ground is alternate blue and green enamel. On each side of the crook proper are ten panels of enamel, with angels playing musical instruments. The illustrations are excellent; but the cup preserved by the Corporation of King's Lynn, an important example of goldsmiths' work combined with enamel dating from Edward III's reign, deserves a larger and detailed illustration. J.

TWENTIETH-CENTURY SCULPTORS, by STANLEY CASSON. Large 8vo, pp. xii + 130 + plates 34. Cloth. (Oxford: University Press. London: Humphrey Milford.) 9s. 1930.

All new books on modern sculpture are welcome if only for the evidence they afford of the rapidly growing interest and attention now focussed on the subject. For there is no doubt that in modern sculpture lies the most vital movement in the art of our time. Its development since Rodin has been slow. Rodin did a great regenerative piece of work, but his own work was so stunning that it has taken a quarter of a century for his successors to get into their stride. Now the race is on and the competitors are braced to a great effort. Some of the entrants are men of mighty valour, while there are still the laggards, but among them are some who ought to be able to maintain some pace. But the race is to the strong, from whom the author of this new book has selected two at least, Carl Milles and Frank Dobson. In a previous work reviewed in *APOLLO* last year, and on which the present closely follows, the author dealt with Meštrović. These three artists are big ones, and there are others of their calibre who are not dealt with in either volume. In this new book Paul Manship, Georg Kolbe, Archipenko, and Zadkine are capably named, but neither by accomplishment nor by promise are they of the stature of the considerable three first named, excellent as they are and stimulating as is their work.

Unfortunately no new great men are discovered to the world in this book. There are no developments on the work of the big three prophesied, although the author does prophesy. He tells us that Kai Nielsen "can do surprisingly fine work," but although a quarter of a century since Nielsen did surprise the world by his fine work, he has been dead these six years. A surprising statement made by the author is that "in Denmark, Norway, and Sweden there are, perhaps, more sculptors than in the rest of Europe put together." Of course there are not. It is unfortunate, too, that Vernon Blake is dead and unable to read the author's partly concealed strictures on the criticism offered by Blake on his last book, and on sculpture in general. Many of the author's generalizations are difficult of acceptance: "But the emotions which architecture can summon forth are not many" is one of them. This book would have gained greatly by a better planning of material, for there is much that is cursory, consequential and irrelevant in it. Curiously enough in a book on twentieth-century



Book Reviews

sculptors, by far the best chapter is that on the tools used by the archaic Greeks. "The Epilogue for Artists," which forms the eighth of the ten chapters is, to speak quite frankly, out of place; the last chapter, "Prospects," is inadequate, for it reveals a lack of knowledge of contemporary work in Europe and America which seems confirmed by the sentence quoted above as to the numerical strength of the sculptors of Scandinavia. These "Prospects" are confined to hardly more than some three or four young English men and women who are showing excellent promise, but what of the rest of Europe, of America, and Japan? They all have prospects, for the bursting of the bonds which sculpture endured throughout the last century is universal. Attention is stressed on some very beautiful work in this volume, and the illustrations are without exception of some of the most engaging sculpture of our time. Added to the general charm of the book is the woodcut which Eric Gill has contributed to the title-page.

KINETON PARKES

TWO NOTABLE MUSICAL BOOKS

EARLY KEYBOARD INSTRUMENTS, by PHILIP JAMES.
(Peter Davies, Ltd.) 30s. net.

VERDI, by FERRUCCIO BONAVIA. (Oxford University Press.)
7s. 6d. net.

What is usually the dead season has brought forth two notable books which, though concerned with widely differing subjects, come under the category of musical. Mr. Philip James, of the Victoria and Albert Museum, has produced a work which must at once take its place as the standard book on its subject; and Mr. Bonavia, one of the music critics of the "Daily Telegraph," gives us the first full length study of Verdi which has appeared in English.

Mr. James's book would be valuable if only for the 75 plates which illustrate it. He shows us examples of clavichords, spinets and harpsichords of many countries and centuries. The earliest surviving example of an upright harpsichord, more precisely named a clavicytherium, dates from the second half of the fifteenth century; the most recent instrument he reproduces is the clavichord made by Mr. Arnold Dolmetsch for the late Poet Laureate in 1924. Time has reduced these old instruments to silence, but their outward beauty remains to suggest what their inward musical grace must have been. Thank heavens we have escaped from the smug superiority of the nineteenth century, the brazen age of the grand piano, which considered that the harpsichord and clavichord—though not one musician in a hundred knew what this latter instrument really was—had become obsolete as the result of the progress that musical instruments, like other machines, had undergone in that industrial era. Mr. James is unduly kind to the modern piano, though there is irony in his explanation that the extraordinary growth in popularity of the pianoforte—Fanny Burney used to call it the fortepiano, an appellation which deserved to have remained—during the generation which spanned the French Revolution and the Napoleonic era was due to its having become, together with japanning and shellwork, a pretty accomplishment. The early piano, indeed, with its clear, bright tone, was an attractive enough instrument and claims a chapter in Mr. James's text. Mozart gave it a soul, Beethoven an intelligence,

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and Chopin sensibility. It was the influence of Liszt and the commercial values of pianistic virtuosity which made it into the thick-toned and noisily resonant instrument we know today. Not always was it a vulgarian, though the last illustration in the book shows that when still a youngster it could play havoc with the Empire style. One would have liked Mr. James to have said something more about its history in the Louis Quinze period. What, for instance, did the *pianoforte organisé* look like which had a vogue in Paris round 1770? And the title of his book is somewhat misleading since it does not deal with the organ, certainly a keyboard instrument, and which through J. S. Bach has exercised more influence on the development of music in the past two centuries than any other.

This is not to question the trouble and the erudition of which every page bears evidence. The book is also beautifully produced, and the 75 full-page illustrations are each fully annotated. An appendix gives a list of makers and sellers of keyboard instruments—excluding the organ—who worked in the British Isles up to 1820.

Mr. Bonavia has written an altogether delightful book, in which he approaches Verdi with none of the patronizing appreciation that we Northerners usually bestow on one of the greatest musicians of his time. But then Mr. Bonavia, though he writes with an English pen, brings an Italian subtlety to his criticism, an Italian feeling for what opera really is. The time is past when "Otello" and "Falstaff" were praised because they were taken to show that the septuagenarian Verdi had studied his Wagner and fallen into line with the Wagnerian symphonic conception of opera. But we have still to admit the æsthetic virtues that shine in the earlier operas from which the public has never turned its favour in spite of the disapproval of critics. Those who read Mr. Bonavia will find material wherewith to bring their heads into line with their hearts. Let me quote a few lines of his judgment on "Il Trovatore" to show what I mean: "If its essence is a rough romanticism, a love of impossible heroisms, of passionate attachments and persecutions; if it stands for unsophisticated imagination and excess of sentiment, yet it is endeared to us by its pity—elementary, yet generous—to which the public at large inevitably respond. The composer . . . expresses the ideals of the people with a sureness of touch and genius for effect as easily noticeable as in the more aristocratic art of Falstaff."

H. E. WORTHAM

CORREGGIO, by CORRADO RICCI. With 296 reproductions in collotype. (London: Frederick Warne & Co., Ltd.)
31s. 6d. net.

As the Italian edition of this work was reviewed at length in the May number of APOLLO, a second review would appear to be superfluous. We have, however, one criticism to make. Judging by the title-page of this book, it was written IN ENGLISH by the author. A prospectus enclosed in the volume states that it is "translated from the Italian." Signor Ricci may, of course, have translated his own text, although bilingual authors usually prefer to rewrite their books in the spirit of the other tongue. If the translation is by another person, due credit should be given to the translator, who amply deserves it.

H. F.

Apollo: A Journal of the Arts

THE TWENTY-SIXTH REPORT OF THE NATIONAL ART COLLECTIONS FUND. (Hertford House.)

The Twentieth Annual Report of the National Art Collections Fund is again good reading. The membership has, we learn, increased, since its formation in 1904, from 551 to 11,439 in 1929. In view of the fact that the country is said to be "going to the dogs," this is surely remarkable evidence of the contrary. As to the recent acquisitions, if the executive has done no more than acquire the "Wilton Diptych" for the nation, it would have justified its existence for more years than one. Whether this entrancing work be English, French, Flemish or Bohemian is a minor matter, though it would indeed be a feather in England's cap if it turned out to belong to that country; but, in any case, it is one of the most delightful examples of its period, and, in addition, historically of great interest.

Against the weighty opinions of connoisseurs and experts, we cannot share their enthusiasm of the next and even more expensive acquisition: the so-called "Cornaro Titian." Ninety thousand pounds for the Wilton Diptych was quite enough. One hundred and twenty-two thousand pounds for the "Cornaro" picture is not too much for a Titian of this size and importance in the world-market maybe, but that is not the point. The point is that it is an obvious example of the "made-to-measure" or "bespoke" painting which flourished during the Renaissance. It is, like the curate's egg, good in parts, but as an ensemble it lacks cohesion, concentration, in fact, organic design; and the feeble cross on the altar, however significant from the point of view of subject interest, is aesthetically an anticlimax. The *pentimenti* prove that Titian himself was not satisfied with his work.

Infinitely happier is the acquisition of the so-called Louterell Psalter of *circa* 1340, a sheer joy by reason of its marginal drawings of English medieval life, which, as the report truly says, "constitutes a national monument of the first importance."

Of more historico-technical, or even "sentimental," interest is the acquisition of the missing section of the Pesillino altarpiece from the German Emperor's Collection, especially since it does not really complete the acquisition of this altarpiece for the National Gallery, the left-hand panel being graciously *lent* by the King, and the predella by Mr. Felix Warburg of New York.

Very welcome is the addition of the Jacobean Panelled Room to the Victoria and Albert Museum. It is not quite certain where this room *originally* was. "The panelling was found," says the report, "twenty years ago in a farmhouse in Bedfordshire, known as Haynes Grange . . . its dimensions and the style of the wood-work suggest that it may have formed part of the fittings of a neighbouring mansion, Houghton House, a few miles from Bedford, a house now generally regarded as the 'true original' of the 'House Beautiful' upon the hill described by John Bunyan in the 'Pilgrim's Progress.'"

Amongst the acquisitions of paintings are two beautiful examples of Richard Wilson's art: "On Hounslow Heath," presented by the Directors of the Savile Gallery, and a "Welsh Landscape," purchased by the National Museum of Wales, Cardiff; also an interesting example, "Portrait of a Connoisseur," of that comparatively unknown "baroque" artist, Bernardo Strozzi. One should not look a gift horse in the mouth, but was it

absolutely necessary to accept three more "Sargents" for the Tate Gallery, in which there are already enough?—one of the new pictures, "Portrait of Miss Priestly," is positively painful to look at on account of the poor drawing of the wrists. Neither does there seem to be any special reason for the acceptance of Isidor Kaufmann's laboured portrait of a "Jewish Teacher." It may seem ungracious to find fault with the generosity of donors, but also it may be necessary that the National Art Collections Fund should limit itself to the acceptance of works of special and unique interest or importance.

There are a number of other acquisitions on which, however, the "fund" is to be congratulated, amongst them some fine Celtic bronzes; the Columbine Cup by Christopher Jarritze; a panel of thirteenth-century stained glass; a Chinese ivory of the Gautama Buddha, and so forth. Of historical, rather than æsthetic interest, is the acquisition of the "Chelengk" or "Plume of Triumph," a diamond jewel presented, in 1798, by the Sultan of Turkey to Nelson to commemorate the admiral's victory at the Nile.

H. F.

EGYPTIAN ART, by WILLIAM WORRINGER. Authorized translation. Edited, with a preface, by BERNARD RACKHAM. Cr. 4to, pp. 96 + plates 29. Cloth. (London: G. P. Putnam's Sons.) 12s. 6d. 1928.

Challenging generalizations are a conspicuous feature of this unusual book. "Nowhere can the remnants of the primeval religious soil be traced more clearly than in Egyptian sorcery." "Nowhere has pious fraud been so extensively practised as in these tombs." So much on religion. As for the next most important feature of Egypt, its architecture, the author agrees that the earliest influence was Hamitic. As, however, he regards the whole Egyptian scene as one of colonization, he admits influences from the West: the menhir which differs from the Hamitic but in its existence apart from tension. The lack of tension becomes the principle of all Egyptian architecture and sculpture. "Rigidity, inhuman, non-human rigidity, is the mark of this culture." Seeing that the dead are more powerful than the living, the power of the dead must be as far as possible curtailed by the forces known to the living—weight and mass. Space is negligible. Egyptian life was dominated by the river, great in size but small in comparative space. Egyptian life was circumscribed; Egyptian art did not rise to anything more sublime than the obliteration of space by mass—dead mass. It is true that certain naturalistic forms superseded the solid geometry—that the column with decoration developed; but the ornament was external, it had nothing to do with structure, which still maintained its static passivity; the pillar did not support any lateral thrust, but only the dead weight of the lintel.

As architecture is the primary expression of man's ingenuity, so its form is moulded by man on circumstances. William Worringer finds the circumstances of Egypt analogous to those of America—the circumstances of colonization, and the suggestion of a new country upon the imported culture of an old. So far as we know, no form of advanced culture on the Nile preceded the Egyptian; in view of the evolution of American architecture, the discovery which was long delayed is the same as that of the Egyptian. The culture of the United States was merely derivative until the skyscraper reared itself, full-blown as was the Egyptian temple, and based

Book Reviews

on the same principle, deadweight without tension. Worringer's contention is that this rules out imagination, substituting for it mechanization; applied statics instead of applied art. The creative architectural mind deals with the application of art to science; the non-creative with the sureties of science, and, if more is required, with the application of ornament, inside and outside. A simple fact of Nature induced the menhir, as it has now induced the skyscraper, and both are symptomatic of the mentality of the people who produced both—a limitation to fact, not an imaginative construction on Nature and an exploitation of Nature's suggestions. His contention is that the Egyptian unimaginative mind was confined to perfectly elementary facts, and not to conceptions. The facts they developed into a magnificent proposition followed by a logical consequence of great purity, and Worringer seeks to prove this by his reference to the United States of America, the inhabitants of which great State, after a period of subservience to the artistic traditions, have risen uncompromisedly to the acceptance of reality, not only in the plastic and graphic arts, but in those of abstraction. Mere imitation no longer attracts them, and so, in the one art in which they do indubitably excel, they place themselves in an alliance with ancient Egypt in an unassailable logical position. William Worringer's contention, so luminously and dynamically presented, is difficult to combat.

K. P.

S. W. HAYTER—PAYSAGES URBAINS—Suite de Six Pointes Sèches. (Editions des Quatre Chemins, Paris.)

Mr. Hayter's suite of six townscapes done in drypoint are calculated to exasperate the enemies of "modern" art. They will ask: What does it all mean? Streets with names, buildings, albeit "leaning all awry," are plainly recognizable, and even ruler-drawn in the manner of architects. So far good; one is used to that kind of thing, more or less, but then, Mr. Hayter proceeds to make things difficult. For example, on one print—they are neither numbered for identification nor titled—we discover in the roadway what looks like a transparent washbasin, casting a heavy shadow, with a ewer whence issue not only flowers, but scrolls, in which one deciphers a heart with an inscription, the outline of a dove flying upside down, something that might be the figure of a rag doll, and other filigree work like lace curtains—all this happens, as it were, outside the building which, at its near side, declares itself as a restaurant, "Au Repos de Vivants," and at its far end, as on the point of collapse, being shored up with beams. Another drypoint seems to represent a lonely road outside the walls of a cemetery. Prostrate in the roadway is the nude figure of a woman connected with the general design by a line flying like the diagram of an aeroplane "stunting" hither and thither across the view. Closer inspection reveals this diagram as the contour line of a grasping hand. And so with the rest of the suite. It is all very puzzling and befogging and exasperating, this representation of thought-images, and ninety-nine out of a hundred will not want to be bothered with it, but that remaining one per cent. will grant Mr. Hayter seriousness of purpose, and in some of the prints undoubted success. The restaurant "Au Repos," for example, and the "grasping hand" print are strangely sinister and intriguing.

H. F.

LA MINIATURE EN FRANCE AU XVIII SIÈCLE, par PIERRE LESPINASSE. (Paris and Brussels: G. van Oest.)

This volume of the new series of Monsieur Van Oest's "Bibliothèque de l'Art du XVIII Siècle" deals with the miniature painters practising in France from the end of the seventeenth to the beginning of the nineteenth centuries. Monsieur Lespinasse's account is written, not only with knowledge, but with a manifest love for his subject, and, moreover, with fullness and accuracy which makes the book indispensable for the collector. The volume is amply illustrated with 48 plates and over 160 items. That it is beautifully printed needs, in view of the publishers, no special mention. The period covered is that most suitable to the whole spirit of miniature painting—never before or since has the miniature fitted so well into the life of the times. Lainé, Lavreince, Charlier, Carlon, Boucher, Fragonard typify its cloying and "naughty" charm. It is perhaps on that account that the less "minute" work of foreign artists living in France—though Lavreince was, of course, a foreigner—seems to provide greater interest. The two Van Blarenberghes, for example: the elder one's "Jeune Mère," and the younger one's "Coin de la Rue Saint-Honoré," possess more purely æsthetic merits—as distinct from technique and from subject interest—of their own. Lemoine's "Portrait de Famille," a balcony scene, with its half-dropping "Jalousie," points likewise to an appreciation of design for its own sake. Lagrenée's "Jeune Femme Assise" introduces the classicism of the Empire into the design, and Aubry's "Jeune Fille Rattachant sa Chevelure" anticipates the realism that was not to develop until one or two generations later. One thing we may perhaps here note with some satisfaction: none of the French portrait miniatures surpass the work of our own best miniaturists of the period.

H. F.

NEUES BAUEN IN DER WELT, edited by JOSEPH GANTNER. I—RUSSLAND, by EL LISSITZKY. Pp. 103. Marks 12.50. II—AMERIKA, by RICHARD J. NEUTRA. Pp. 163. Marks 17.50. III—FRANKREICH, by ROGER GINZBURGER. Pp. 132. Marks 15. Large 8vo. Sewn. (Vienna: Anton Schroll.) 1930.

The new-world buildings are all very wonderful but the mechanical age was a long time in asserting itself architecturally. America led the way in houses and offices as England did in ships. America forged ahead, however, with amazing celerity, and showed the way to Europe in houses even if Eiffel had done wonders in France and elsewhere in bridges and towers. But then these publications hardly realize what has led to the possibility of their appearance: the mechanical spirit of the nineteenth century, the mechanism of the war, have only set the faster pace. Russia is the newest phase, but not the original spirit; France has the longest history, and has already established a tradition; America is at once the most spectacular, the most pictorial, and the most logical. There is something still to reach beyond the cube houses of France and the longitudinal shop fronts of Russia. It is dismaying to find from these three flamboyant and stimulating books, so profusely and overwhelmingly illustrated, that the older arts are pushed into the background by the avowed mechanization of the new. Perhaps the older arts are to blame.

Apollo: A Journal of the Arts

THE TWENTY-SIXTH REPORT OF THE NATIONAL ART COLLECTIONS FUND. (Hertford House.)

The Twentieth Annual Report of the National Art Collections Fund is again good reading. The membership has, we learn, increased, since its formation in 1904, from 551 to 11,439 in 1929. In view of the fact that the country is said to be "going to the dogs," this is surely remarkable evidence of the contrary. As to the recent acquisitions, if the executive has done no more than acquire the "Wilton Diptych" for the nation, it would have justified its existence for more years than one. Whether this entrancing work be English, French, Flemish or Bohemian is a minor matter, though it would indeed be a feather in England's cap if it turned out to belong to that country; but, in any case, it is one of the most delightful examples of its period, and, in addition, historically of great interest.

Against the weighty opinions of connoisseurs and experts, we cannot share their enthusiasm of the next and even more expensive acquisition: the so-called "Cornaro Titian." Ninety thousand pounds for the Wilton Diptych was quite enough. One hundred and twenty-two thousand pounds for the "Cornaro" picture is not too much for a Titian of this size and importance in the world-market maybe, but that is not the point. The point is that it is an obvious example of the "made-to-measure" or "bespoke" painting which flourished during the Renaissance. It is, like the curate's egg, good in parts, but as an ensemble it lacks cohesion, concentration, in fact, organic design; and the feeble cross on the altar, however significant from the point of view of subject interest, is aesthetically an anticlimax. The *pentimenti* prove that Titian himself was not satisfied with his work.

Infinitely happier is the acquisition of the so-called Louterell Psalter of *circa* 1340, a sheer joy by reason of its marginal drawings of English medieval life, which, as the report truly says, "constitutes a national monument of the first importance."

Of more historico-technical, or even "sentimental," interest is the acquisition of the missing section of the Pesellino altarpiece from the German Emperor's Collection, especially since it does not really complete the acquisition of this altarpiece for the National Gallery, the left-hand panel being graciously *lent* by the King, and the predella by Mr. Felix Warburg of New York.

Very welcome is the addition of the Jacobean Panelled Room to the Victoria and Albert Museum. It is not quite certain where this room *originally* was. "The panelling was found," says the report, "twenty years ago in a farmhouse in Bedfordshire, known as Haynes Grange . . . its dimensions and the style of the woodwork suggest that it may have formed part of the fittings of a neighbouring mansion, Houghton House, a few miles from Bedford, a house now generally regarded as the 'true original' of the 'House Beautiful' upon the hill described by John Bunyan in the 'Pilgrim's Progress.'"

Amongst the acquisitions of paintings are two beautiful examples of Richard Wilson's art: "On Hounslow Heath," presented by the Directors of the Savile Gallery, and a "Welsh Landscape," purchased by the National Museum of Wales, Cardiff; also an interesting example, "Portrait of a Connoisseur," of that comparatively unknown "baroque" artist, Bernardo Strozzi. One should not look a gift horse in the mouth, but was it

absolutely necessary to accept three more "Sargents" for the Tate Gallery, in which there are already enough?—one of the new pictures, "Portrait of Miss Priestly," is positively painful to look at on account of the poor drawing of the wrists. Neither does there seem to be any special reason for the acceptance of Isidor Kaufmann's laboured portrait of a "Jewish Teacher." It may seem ungracious to find fault with the generosity of donors, but also it may be necessary that the National Art Collections Fund should limit itself to the acceptance of works of special and unique interest or importance.

There are a number of other acquisitions on which, however, the "fund" is to be congratulated, amongst them some fine Celtic bronzes; the Columbine Cup by Christopher Jarrnitze; a panel of thirteenth-century stained glass; a Chinese ivory of the Gautama Buddha, and so forth. Of historical, rather than æsthetic interest, is the acquisition of the "Chelengk" or "Plume of Triumph," a diamond jewel presented, in 1798, by the Sultan of Turkey to Nelson to commemorate the admiral's victory at the Nile.

H. F.

EGYPTIAN ART, by WILLIAM WORRINGER. Authorized translation. Edited, with a preface, by BERNARD RACKHAM. Cr. 4to, pp. 96 + plates 29. Cloth. (London: G. P. Putnam's Sons.) 12s. 6d. 1928.

Challenging generalizations are a conspicuous feature of this unusual book. "Nowhere can the remnants of the primeval religious soil be traced more clearly than in Egyptian sorcery." "Nowhere has pious fraud been so extensively practised as in these tombs." So much on religion. As for the next most important feature of Egypt, its architecture, the author agrees that the earliest influence was Hamitic. As, however, he regards the whole Egyptian scene as one of colonization, he admits influences from the West: the menhir which differs from the Hamitic but in its existence apart from tension. The lack of tension becomes the principle of all Egyptian architecture and sculpture. "Rigidity, inhuman, non-human rigidity, is the mark of this culture." Seeing that the dead are more powerful than the living, the power of the dead must be as far as possible curtailed by the forces known to the living—weight and mass. Space is negligible. Egyptian life was dominated by the river, great in size but small in comparative space. Egyptian life was circumscribed; Egyptian art did not rise to anything more sublime than the obliteration of space by mass—dead mass. It is true that certain naturalistic forms superseded the solid geometry—that the column with decoration developed; but the ornament was external, it had nothing to do with structure, which still maintained its static passivity; the pillar did not support any lateral thrust, but only the dead weight of the lintel.

As architecture is the primary expression of man's ingenuity, so its form is moulded by man on circumstances. William Worringer finds the circumstances of Egypt analogous to those of America—the circumstances of colonization, and the suggestion of a new country upon the imported culture of an old. So far as we know, no form of advanced culture on the Nile preceded the Egyptian; in view of the evolution of American architecture, the discovery which was long delayed is the same as that of the Egyptian. The culture of the United States was merely derivative until the skyscraper reared itself, full-blown as was the Egyptian temple, and based

Book Reviews

on the same principle, deadweight without tension. Worringer's contention is that this rules out imagination, substituting for it mechanization; applied statics instead of applied art. The creative architectural mind deals with the application of art to science; the non-creative with the sureties of science, and, if more is required, with the application of ornament, inside and outside. A simple fact of Nature induced the menhir, as it has now induced the skyscraper, and both are symptomatic of the mentality of the people who produced both—a limitation to fact, not an imaginative construction on Nature and an exploitation of Nature's suggestions. His contention is that the Egyptian unimaginative mind was confined to perfectly elementary facts, and not to conceptions. The facts they developed into a magnificent proposition followed by a logical consequence of great purity, and Worringer seeks to prove this by his reference to the United States of America, the inhabitants of which great State, after a period of subservience to the artistic traditions, have risen uncompromisedly to the acceptance of reality, not only in the plastic and graphic arts, but in those of abstraction. Mere imitation no longer attracts them, and so, in the one art in which they do indubitably excel, they place themselves in an alliance with ancient Egypt in an unassailable logical position. William Worringer's contention, so luminously and dynamically presented, is difficult to combat.

K. P.

S. W. HAYTER—PAYSAGES URBAINS—Suite de Six Pointes Sèches. (Editions des Quatre Chemins, Paris.)

Mr. Hayter's suite of six townscapes done in dry-point are calculated to exasperate the enemies of "modern" art. They will ask: What does it all mean? Streets with names, buildings, albeit "leaning all awry," are plainly recognizable, and even ruler-drawn in the manner of architects. So far good; one is used to that kind of thing, more or less, but then, Mr. Hayter proceeds to make things difficult. For example, on one print—they are neither numbered for identification nor titled—we discover in the roadway what looks like a transparent washbasin, casting a heavy shadow, with a ewer whence issue not only flowers, but scrolls, in which one deciphers a heart with an inscription, the outline of a dove flying upside down, something that might be the figure of a rag doll, and other filigree work like lace curtains—all this happens, as it were, outside the building which, at its near side, declares itself as a restaurant, "Au Repos de Vivants," and at its far end, as on the point of collapse, being shored up with beams. Another drypoint seems to represent a lonely road outside the walls of a cemetery. Prostrate in the roadway is the nude figure of a woman connected with the general design by a line flying like the diagram of an aeroplane "stunting" hither and thither across the view. Closer inspection reveals this diagram as the contour line of a grasping hand. And so with the rest of the suite. It is all very puzzling and befogging and exasperating, this representation of thought-images, and ninety-nine out of a hundred will not want to be bothered with it, but that remaining one per cent. will grant Mr. Hayter seriousness of purpose, and in some of the prints undoubted success. The restaurant "Au Repos," for example, and the "grasping hand" print are strangely sinister and intriguing.

H. F.

LA MINIATURE EN FRANCE AU XVIII SIÈCLE, par PIERRE LESPINASSE. (Paris and Brussels: G. van Oest.)

This volume of the new series of Monsieur Van Oest's "Bibliothèque de l'Art du XVIII Siècle" deals with the miniature painters practising in France from the end of the seventeenth to the beginning of the nineteenth centuries. Monsieur Lespinasse's account is written, not only with knowledge, but with a manifest love for his subject, and, moreover, with fullness and accuracy which makes the book indispensable for the collector. The volume is amply illustrated with 48 plates and over 160 items. That it is beautifully printed needs, in view of the publishers, no special mention. The period covered is that most suitable to the whole spirit of miniature painting—never before or since has the miniature fitted so well into the life of the times. Lainé, Lavreince, Charlier, Carlon, Boucher, Fragonard typify its cloying and "naughty" charm. It is perhaps on that account that the less "minute" work of foreign artists living in France—though Lavreince was, of course, a foreigner—seems to provide greater interest. The two Van Blarenberghes, for example: the elder one's "Jeune Mère," and the younger one's "Coin de la Rue Saint-Honoré," possess more purely æsthetical merits—as distinct from technique and from subject interest—of their own. Lemoine's "Portrait de Famille," a balcony scene, with its half-dropping "Jalousie," points likewise to an appreciation of design for its own sake. Lagrenée's "Jeune Femme Assise" introduces the classicism of the Empire into the design, and Aubry's "Jeune Fille Rattachant sa Chevelure" anticipates the realism that was not to develop until one or two generations later. One thing we may perhaps here note with some satisfaction: none of the French portrait miniatures surpass the work of our own best miniaturists of the period.

H. F.

NEUES BAUEN IN DER WELT, edited by JOSEPH GANTNER.

I—RUSSLAND, by EL LISSITZKY. Pp. 103. Marks 12.50.
II—AMERIKA, by RICHARD J. NEUTRA. Pp. 163. Marks 17.50. III—FRANKREICH, by ROGER GINZBURGER. Pp. 132. Marks 15. Large 8vo. Sewn. (Vienna: Anton Schroll.) 1930.

The new-world buildings are all very wonderful but the mechanical age was a long time in asserting itself architecturally. America led the way in houses and offices as England did in ships. America forged ahead, however, with amazing celerity, and showed the way to Europe in houses even if Eiffel had done wonders in France and elsewhere in bridges and towers. But then these publications hardly realize what has led to the possibility of their appearance: the mechanical spirit of the nineteenth century, the mechanism of the war, have only set the faster pace. Russia is the newest phase, but not the original spirit; France has the longest history, and has already established a tradition; America is at once the most spectacular, the most pictorial, and the most logical. There is something still to reach beyond the cube houses of France and the longitudinal shop fronts of Russia. It is dismaying to find from these three flamboyant and stimulating books, so profusely and overwhelmingly illustrated, that the older arts are pushed into the background by the avowed mechanization of the new. Perhaps the older arts are to blame.

ETCHINGS OF THE DAY



GRIMARI CANAL, VENICE

Drypoint by Barry Pittar

*Edition limited to 75 artist's proofs at £6 6 0 each
Published by H. C. Dickens, London*

ETCHINGS OF THE DAY



GREEK CANAL, VENICE

Drypoint by Barry Pittar

Edition limited to 75 artist's proofs at £6 6 0 each

Published by H. C. Dickins, London

ART NEWS AND NOTES

By HERBERT FURST

THE MAGNASCO SOCIETY: SEVENTH LOAN EXHIBITION AT MESSRS. SPINK'S GALLERY

TIME flies: this is already the Seventh Annual Exhibition of the Magnasco Society, which seems to have been founded but a year or two ago. The present exhibition, devoted to landscape painting of different periods, has, it is true, little to do with Magnasco or his time, and cannot, with its comparatively few pictures—only twenty, all told—claim to give anything like an adequate survey of the evolution of landscape painting from 1500 to 1875. We must therefore take the pictures and consider them by themselves.

Patinir, if not the earliest, certainly one of the earliest painters of landscape is, as always, charming on account of the "gothic" naïveté of his outlook,

and his blue mountain distances. His "excuse" for the landscape is usually the pretence of illustrating "The Rest on the Flight into Egypt," in this case, and in the absence of Joseph, called only "Landscape with the Virgin and Child," lent by Dr. Vitale Bloch. Hardly a landscape painting, except in so far as the subject necessitated it, is the "Stag Hunt," by Lucas Cranach the Elder, lent by Viscount Powerscourt. Another version of this subject which represents an evidently important event staged in honour of the Emperor Charles V, by John Frederick the Magnanimous Elector of Saxony, but in two separate scenes, exists in the Prado at Madrid. The picture, which contains a number of portraits, reminds one of a tapestry in its arrangement,



LANDSCAPE: MOONLIGHT

Lent by Lord Melchett

By Sir Peter Paul Rubens (1577-1640)

Art News and Notes



STAG HUNT

Lent by Viscount Powerscourt, K.P.

By Lucas Cranach the Elder (1472-1553)

This depicts the Stag Hunt given by John Frederick the Magnanimous to the Emperor Charles V after the Diet of Spire, 1544



LANDSCAPE, CAPRICCIO

By A. Canaletto (1697-1768)

Lent by the Earl of Lovelace

and especially the "interlacing" of the stags, hounds and huntsmen with the woods. Only the view of the City of Torgau and the blue "Patinir" mountains belong to landscape art, whilst the tinting of the sky, and especially the wave forms of the water, oddly suggest *Chinese* conventions. Although Cima de Conegliano precedes both Patinir and Cranach in date, he, as an Italian, suggests a more *mature* artist. His "St. Jerome in his Solitude," lent by the Earl of Harewood, has a certain monumental grandeur, although only the sky—or rather the cloud forms in this painting which has the conventionalized Venetian rock- and mountain-forms of

the period—gives evidence of the landscape painter's observation of Nature. The probable year of Cima's death saw the birth of Tintoretto. The immense change which this span of time wrought is clearly seen in the two pictures of his lent by the Hon. Geoffrey Howard, namely, the "Sacrifice of Abraham" and the "Temptation of Christ." We are here in a new, a highly dramatic, an already distinctly "baroque" world, and the latter picture helps to explain its efflorescence in El Greco. Next in date, though *longo intervallo*, comes Rubens, represented by "Summer" and "Winter" lent by His Majesty the King, and a "Moonlight Landscape"

Art News and Notes



THE DESTRUCTION OF THE CITIES OF THE PLAIN

By Jean Francois Millet (1642-1679)

Lent by Sir Herbert Cook, Bart.

lent by Lord Melchett. This latter painting, a kind of harmony in blue, silver and brown, has unity and comparative calm, it comes, moreover, near to true Nature observation; but the other two paintings remind me of nothing so much as of the kind of object-lesson pictures one used to have to scan as a schoolboy. "This is a cart. What kind of cart? What is this woman doing?" and so forth. These pictures, especially the "Summer," were never "observed" as a whole. Nicolas Poussin, who follows in date, is here represented by the "Shepherds of Arcady," lent by the Duke of Devonshire, a first version of the "Et in Arcadia Ego" of the Louvre, and still less suitable than the Louvre picture for inclusion amongst landscapes, except perhaps on account of the Titianesque sky and trees, and "Saint John Baptizing," lent by the Duke of Rutland, which latter shows what Cézanne had in mind with his famous dictum. Poussin is followed by Claude, represented here with an unusually "blue" picture, "The Enchanted Castle," rather weak in design, and the warm-golden

"Decline of the Roman Empire," which must have delighted Turner. More than a generation later comes the next landscape painter, Millet; sometimes called "Le Francisque," otherwise Franz Millet, of Antwerp. But whoever painted this dramatic picture called "The Destruction of the Cities of the Plain," lent by Sir Herbert Cook, it is, despite its melodramatic lighting, an admirable Alpine landscape, done by an artist who understood mountains. A very different scene and mood of Nature, the somewhat earlier Jacob van Ruysdael pictures in his "Cornfield," lent by Sir Otto Beit. It is typical of the kind of painting which was later to inspire the English landscape painters after Wilson. At the end of the century, and belonging therefore to the next, comes Canaletto, here seen in two "Capriccios," one of which we illustrate on p. 160 lent by the Earl of Lovelace. They are upright, and therefore unusual in format for this painter, and one of them—No. 15—is too "baroque" for our modern taste, the other being much more architectural in design

Apollo: A Journal of the Arts

and therefore more acceptable. But this artist's skill in making architectural *drawings* look like true *paintings* is extraordinary. In the tradition of Claude are the two lovely Wilsons, lent by Sir George Leon: the "Rome from the Monte Mario" glowing in evening light, and the "Lago di Nemi" with its pale blue distance and the bent tree completing a beautiful design. Two early Corots, lent by Lord Berners, "View of the Roman Campagna," a well-designed sketch, and "View of the Roman Campagna with Mount Soracte" (showing in its treatment of the sky the lesson he had learnt from Constable), effectively sum up the tendencies which had developed for centuries sometimes in opposition, sometimes complementing each other; tendencies which incidentally still continue but are difficult to name. One might perhaps say that one sees the wood, the other the trees.

INDIA, BURMAH, MESOPOTAMIA: ETCHINGS BY CHARLES W. CAIN, AT MESSRS. ARTHUR GREATOROX'S GALLERIES

Mr. Charles W. Cain is a skilful etcher, a widely travelled man who has seen many out-of-the-way places and unusual sights. It is his skill and the interest in subject matter which are, I believe, appreciated by a wide public. When Nature and the moment are kind to him, as, for example, in such prints as "Waiting to pass" (3), "The Canoe Builders" (28), "Kerind, Persia" (41), his work reaches æsthetically a much higher level than when he is left to invent his design, as, for instance, in the still-life compositions such as "Curiosity" (16) or in such figure compositions as "On a Baghdad Roof" (10) or "The Snake Charmer, Peshawar" (12). The reason for this is that the etcher is not primarily an artist; that is to say he is first attracted to a subject not by its form but by its meaning. It is not quite easy to make the subtlety of the difference in approach quite clear in words, but the two etchings of the "Arch at Ctesiphon" (40 and 48) show it, just because the arch itself is obviously picturesque. The artist here has given the spectator facts but not æsthetical emotion. Again, such a subject as "Burmese Dancers" (54), admirably observed in their significant poses though the figures be, makes an illustration rather than an independent work of art, whereas in such very different subjects as "Wedding Guests" (38) or "Moonlight, Pennan Harbour" (55) he achieves something of that æsthetic unity which is the *conditio sine qua non* of art.

MASK PORTRAITS BY PAUL HAMAAN, AND SHIP PICTURES BY JOHN CRASKE AT THE WARREN GALLERY

At the Warren Gallery were to be seen two exhibitions of diametrically opposed "artlessness." Mr. Paul Hamman's "Mask Portraits" are produced by an ingenious method of taking a cast from a living person. The result is probably quite as discomfiting for the spectator as it is for the "maskee," to coin a word that will be understood without explanation. Mr. Hamman's "maskees" are one and all blind; or so their masks make them appear, because the eyes cannot be cast whilst they

are open. On the other hand all the pores and marks of the skin are more plainly visible than they are in Nature, at least in the ordinary way, because there is not the play of colour. This method of producing life-masks must be invaluable for the criminal police and more so to Madame Tussaud who would complete their logic and colour them to the life; but it has no claim to be regarded as art.

Equally devoid of conscious art are Mr. John Craske's paintings. If we admire them, or some of them, it is only because a natural sense of design and of colour has enabled him to get some exceedingly pleasant effects. This needs, however, further qualification: it is not only his natural feeling for colour and design but also his "professional" knowledge of sea, sky, and shipping which help him occasionally to "pull it off."

But let us hope that his work whether in pigments or in wool will not be set up as an example to be imitated by budding artists. Mr. Craske has the necessary predisposition towards art, but that is all. In other words he is too artless, whilst every artist worthy the name is essentially "cunning."

EIGHT MODERN BRITISH PAINTERS AT MESSRS. ARTHUR TOOTH'S GALLERY

The eight painters here are Messrs. Duncan Grant, Matthew Smith, Paul Nash, Augustus John, Wilson Steer, W. R. Sickert, and two deceased artists, J. D. Innes and Spencer Gore. Some might call these eight the "cream" of modern British art. I would not; at least not all of them. Innes and Gore, for example, died whilst they were holding out promises rather than



INTERIOR

By Richard Sickert, A.R.A.

At Messrs. Arthur Tooth and Sons' Galleries

Art News and Notes



"CHIKUITA"

By Augustus John, R.A.

At Messrs. Arthur Tooth and Sons' Galleries

achievement. Still, the way in which Spencer Gore has modelled his "Costerwoman" in pure colour and the clean silhouetted beauty of Innes's "Spanish Landscape" are memorable, the more so as both contrast with a certain "untidiness" that characterizes much of Augustus John's, Matthew Smith's and Richard Sickert's manner. Only Nash is as clean as Innes, and Duncan Grant's "Still-life with Lemons" has also something of this quality though it appears to come from Derain rather than from England. I am not convinced of Mr. Matthew Smith's genius yet; he obtains effects of rich colour to which he sacrifices too much; but whilst the reds of his earlier pictures gave his design unity his later pictures with a greater number of colours seem to me lacking in that respect; they do not "sing together"; there is something wrong with the "intervals." Mr. Sickert is here represented by an admirable and pleasing view of "Bath, from Entry Hill," full of rich colour, and by three other paintings of which I find two, "Interior, Woman Cooking" and "The Washstand" equally admirable, but by reason of their drabness, both in tone and subject matter, far less pleasing. Still, Mr. Sickert has reached that stage of eminence where subject no longer counts and the collector buys "a Sickert" and revels in it as such. Mr. Augustus John has also reached that stage, and even sooner than his senior. But Mr. John is much more uncertain. When "a Sickert" is mentioned one can pretty well guess what it must be like; but with "a John" one never quite knows. Who, for instance, would believe the "Duchesse de Grammont" and "Yvonne"

and "Chiquita," the last I believe a new picture, were by the same man who painted the "dreadful Father Elizondo"—I don't mean that the sitter himself is dreadful (I don't know him)—but Mr. John has made of him a "sweet" man. This artist's skeleton in the cupboard is sentimentality which every now and again "will out." "Father Elizondo" looks as if he carried a scented handkerchief. And the "Old Cabman" is merely admirable as an exercise in technical methods which, unless I am mistaken, has somewhat suffered in course of time through the fading of the glazes; but perhaps my memory deceives me. On the other hand, some other old work "On the Mygneint" and "The Purple Dress" appear to be even more delightful in colour than when they were first seen. Mr. Duncan Grant's "Canal in Venice" and Mr. Wilson Steer's "Facing the Light" are capital examples of these artists' very different conceptions of painting. They are both right. Comparison of Mr. Paul Nash's "Bouquet" with Mr. Matthew Smith's flower-paintings are like the clash of intellect and emotion—except, of course, that intellect never really "clashes" with emotion, it cuts it noiselessly dead.

EXHIBITION OF TEMPERA PAINTING AT THE WHITECHAPEL ART GALLERY.

There is, of course, no virtue in the painter's medium, be it oil, wax, egg, size, glue or water, that must not stand four-square on solid foundations of talent, the medium being not so much the binder of pigments as the conveyor of meaning. There is always a danger that the painter interested in the "behaviour" of media may lose sight of this very essential point, more especially when he seeks to re-discover the secrets of a lost art. This does apply particularly to tempera painting, which, judging from a consensus (or is it dissensus?) of experts may apparently mean any method of "tempering pigments for the artist's use, which preceded modern oil painting," with the exception only of encaustic painting, or of "pure size, honey and gum arabic and gouache," the latter processes being disallowed because they are "not resistant to rubbing or washing when dry." I give all this from the "Technical Note" by Mr. Tudor-Hart, the well-known expert, which accompanies the catalogue. The definitions and exclusions seem to me, I confess, vague and arbitrary, the more so as no one really knows just exactly how "pigments were tempered for the artist's use" by the Old Masters. It is still a matter of guesswork and experiment: "The definite classification in catalogues of a work being in tempera or in oil is especially dangerous in the case of the Quattrocento. Even in the case of earlier work there are pitfalls," says Mr. Constable of the National Gallery in his foreword to the catalogue. Incidentally, this applies even to the much more certain qualities of fresco painting. There is, at all events, an eighteenth-century "fresco" in the National Gallery: the "Portrait of a Man," c. 1650 (No. 3589), which has all the virtues of oil-painting except its brilliant surface. Whatever claims may be put forward for tempera it will from such facts be fair to conclude that its virtues are unknown, or indistinguishable from those of other media. In point of fact, what advantages there are in the modern practice of tempera-painting are connected not with the medium but with procedure. The tempera-painter of today, as distinct from the oil-painter, proceeds to prime

Apollo: A Journal of the Arts

his panel or his canvas to make his design and to paint it on the ground in such a way as to avoid corrections or alterations which the process makes difficult, and this takes a great deal of time. He cannot "knock it off"—as Whistler did—"in an afternoon." Tempera, therefore, has at least one enormous advantage: its general practice would of necessity reduce the quantity, if it could not improve the quality of modern work. And there its virtues as a so-called "medium" seem to me to end. All the rest is a matter not of craftsmanship but of artistry. At all events one should prefer a brilliant sketch "knocked off" in an hour with the help of oil to a dull tempera painted with the embryonic food of potential chicken, the medium involving possibly in addition to aesthetic deficiencies a waste of good food and of time.

Coming after this, I consider necessary, preamble to the present Whitechapel exhibition, I state with pleasure that especially of the long wall—on which are shown Mr. Stanley Anderson's "Spanish Peasant," Mr. G. H. J. Day's "Upper Church, Assisi," Mr. J. D. Batten's "The Princess Pricks her Finger," Mr. Sydney Lee's "Spring," Mr. Harry Morley's "Sea Maidens," the late Arthur Gaskin's "Kilhwych, the King's Son," and the same artist's "The Twelve Brothers"; several of Mr. Joseph Southall's paintings, Mr. Robert Austin's "The Child in Bed," the late Charles Sims, R.A., "Penitence," Miss Joan Ayling's "Cynthia" and "Gleaners," Mr. Francis D. Bedford's "St. Christopher," and Mr. Walter West's "Pevensey Castle"—makes a very good impression. The whole wall is light and intense with colour. But the reason is—if a mere writer may be allowed to say so—not the medium. In fact, only the late Arthur Gaskin has any real claim to be regarded as a tempera painter in the Quattrocento tradition. There are passages in the "Kilhwych" which are of truly "old-masterly" subtlety of modelling and the vanished "Twelve Brothers" looks as if it came from a Quattrocento *cassone*. Another technically admirable piece of painting is Mr. J. D. Batten's "The Princess Pricks her Finger"—but his use of the medium is not "old-masterly" in character; and as to the rest, I think they are simply done by good painters who, with any other medium, might or would have done as well, with the possible exclusion of Mr. Southall's, which do depend on the technique. In fact, Mr. West's "Shuttlecock" looks like watercolour and his sunny "Pevensey Castle" like an oil.

There are on the other walls paintings which, whether technically interesting or not, are good, bad or indifferent. The late Spencer Stanhope's pre-Raphaelism, technically good, is *démodé*. I do not believe that Mr. Tudor Hart's "Study in Gold, Scarlet and Blue"—in course of execution—bristling no doubt with technical problems successfully overcome, will be any the better when it is finished. Mr. Anderson's "At Auction" would be just as good, probably better, in oil. Mr. Wadsworth's "Composition," a riot of conic sections, depends for its appeal on the design only, and might, as regards execution, quite well have been done, under the artist's direction, by the men who paint pillar-boxes. In his other abstraction, "North Sea," we do, however, get a *modern* picture that is really the better for having been done in the medium; whether it be precisely based on Cennini's or on Le Bègue's or any other old *recipisse* seems to me a matter of indifference.

PAINTINGS BY JACK B. YEATS AT THE ALPINE CLUB GALLERY, AND ALSO HIS BOOK "SLIGO."

By a fortunate coincidence Mr. Jack B. Yeats's exhibition and the publication of—is it his first?—book and if he sticks to his word his last book took place simultaneously—and not only his last book, but, according to him, "the last book ever written." At any rate, with this book in my hand I begin to understand the drift of Mr. Yeats's painting. It needs some understanding, too, for if his pictures were not the first pictures ever painted they are likely to be the last ones. At least, no one will ever paint again like that, and certainly no one has ever written or will ever write like that. If you want to know why Mr. Yeats paints consult his book. "Sligo" it is called and Wishart and Company are its publishers; for book and pictures have precisely the same *raison d'être*—"to jettison some memories." Mr. Yeats cares not one iota for you, his reader or his spectator. He just "jettisons" like a playful ocean depositing confetti on the sands after a carnival; or better still, if only precious stones would float, not confetti but rubies and amethysts, emeralds, topaz, turquoise, garnets, cairngorms, opals, diamonds, onyx—as if some travelling jeweller had thrown his stock-in-trade overboard. You never in your life saw such a medley, such a profusion, such a confusion of gems—in prose or pigment. You do not know what you are reading whilst you turn over his pages; you do not know what you are seeing whilst you are looking at the walls of his exhibition. They are not calumnies; far from it; yet as with them *semper aliquid haeret*—something always sticks in your memory. It would be useless to describe to you any of his paintings, each one of which displays a mixture of paints, thrown on to the canvas or panel without any apparent order or regard for the *métier*; pictures in which you, after a while, decipher vague forms, shapes of men, of women, of rivers and bridges, and houses, and the sea and the lakes and the mountains. Nor do the titles help you. "A Memory": two people, one dressed like a crazy Napoleon in some tawdry fifth-rate stock company's "set" of a throne room, standing up and apparently singing. Another one called "Jazz Babies." There is a lot of blue in this, brushed squarely, and there are people, but had the painter not explained that it represented the interior of "Woolworth's" and that the "Jazz Babies" were the little figures that dance on gramophones, and also, metaphorically, the lookers-on who appreciate the toy, I should not have known. "Sligo for Ever," a vague male form throwing itself into the water from something that may be a boat, is with the artist's explanation quite a romantic and illustrative painting; but no one who had not been told could possibly disentangle the story. Mr. Yeats does not care; it is the spectator's look-out. But when all this has been said against his methods of painting, methods that are miles off the beaten track, something, as I have said, "sticks," and one carries away a vaguely pleasurable memory of this, that or the other painting. In my case, "Stranger in the Circus" (6), which has more *structure* than the rest, gave me most pleasure, though I have not the faintest notion what it means. "A Bridge in a City" (15), "Going to Wolf Tone's Grave" (12), and "At Merriem Gates" (23) are amongst those which stick fastest.

But I must, nevertheless, record my conviction that Mr. Yeats, the painter, is now eclipsed by Mr. Yeats

Art News and Notes

the writer—I mean himself, not his famous brother. Mr. W. B. Yeats goes to no end of trouble to write poetry. Mr. Jack Yeats "jettisons" words—sometimes a mere list, and because words, unlike pigments, have definite form, you understand his amazing "poetry." Let me give you one example, one taste of his "Sligo." "And," he begins a sentence: "And the things remembered should not have so much description. So I remember simply—

A ship in a bottle.

A fiddle made out of a corn-beef tin.

A bunch of roses made of beetroots and turnips.

A snowstorm inside a glass ball.

A piece of cardboard, with vague marks on each side but which when the card was spun became "Kiss me Quick."

A curious painter is Mr. Jack Yeats and an astounding writer.

EIGHTEENTH-CENTURY GLASS PICTURES AT MESSRS. GILL & REIGATE'S GALLERIES

It would be telling a deliberate untruth if I were to declare a passion for paintings on glass of any kind, though such Chinese paintings as here: "No. 1: A mandarin holding the ju'i, or staff of authority, with his wife and son, in full ceremonial dress" (illustrated on this page); "No. 2: A Chinese social gathering of noblewomen and children"; or "No. 9: A pair representing a water fête with presiding Deities amid clouds," for example, have claims to more serious æsthetical appreciation. This, however, is largely due to the fact that they were painted by Chinese artists, directly on glass, that the Chinese wore beautifully patterned costumes, had a special and peculiar way of dealing with representation, and were, like their cousins the Japanese, extraordinarily clever with their fingers. So true is this that we find a certain charm in their craftsmanship even when they are dealing with matters they do not in the least understand. Such is the case here, for instance, with a pair of, evidently, Dutch still-lives: "Dead Game and Fish" (No. 2) and a portrait group consisting of "Probably Louis XIV and his Consort with Attendant, on Terrace" (No. 13). This latter picture, painted on mirror glass, hangs amongst the English glass transfer pictures and at once proclaims its different nature, different even from the European manner of direct glass painting as may be seen in the unique example showing Reynolds's "Snake in the Grass." Glass is even flatter than a wooden panel or a stretched canvas; and the essence of the Chinese manner is its flatness, whilst the essence of European art, more especially since the Renaissance, is, on the contrary, the rendering of the third dimension. Hence the quaint effect of the Chinese attempting the European manner on the one hand, and the rather disagreeable effect of the European picture forced—"against its grain"—into the polished flatness of the glass. Mr. Eric Kennington has, however, recently obtained a certain degree of success with his



A MANDARIN HOLDING THE JU'I, OR STAFF OF AUTHORITY,
WITH HIS WIFE AND SON, IN FULL CEREMONIAL DRESS

At Messrs. Gill & Reigate's Galleries

paintings done in the same manner but with his very different method.

When we come to the European paintings on prints transferred to glass our appreciation must base itself on different grounds. These so-called "transfer glass pictures" were produced during the seventeenth and eighteenth centuries by an ingenious method of sticking a print with a special medium on to a sheet of glass and subsequently removing as much as possible of the paper, leaving only a thin film of print. This was coloured by hand and required no great amount of skill. The final effect therefore depended upon the precision with which the print and the glass surface were united; the degree to which the superfluous paper was removed from the back; the choice of the print as such, and the taste of the colourist. When all these conditions are satisfactorily fulfilled the transfer glass painting has a charmingly

Apollo: A Journal of the Arts

mellow "decorative" effect, made more attractive still by its associative values, amongst which the framing must also be included. The mere mention of titles—most of these pictures were based on the popular prints of the period—will convey to the reader, unfamiliar with this type of painting, the kind of thing he may expect to see: "Fêtes Champêtres," after Watteau; "Garden Scene," after Johnson and Detroy; "Mrs. Lascelles," after Corbitt and Reynolds; "Oyster Woman," after Dawe and Morland; "Beating and Trailing for a Hare"; and "The Return from a Course," after Cannon and Seymour. One must use the terms "after" because the engraver is as little to be credited for the effect as the painter—the mounter and colourist bear the responsibility.

It is this final effect which the modern "faker" cannot imitate that gives these eighteenth-century pictures their charm, and at Messrs. Gill and Reigate's rooms they can be seen in particularly attractive surroundings. The fact that the exhibition is held in aid of the funds of the Middlesex Hospital is an additional reason for recommending a visit.

PAINTINGS AND WATERCOLOURS BY EVAN WALTERS AT THE BRANDON DAVIS GALLERY

Mr. Evan Walters, who was introduced to the London public not long ago as an unsophisticated genius, a Welsh miner, I believe, who simply was a born artist, and who painted as he ate or drank or sung—I believe all Welshmen sing—in other words, because it was his nature. This exhibition makes one feel that he is becoming self-conscious, and, what is more serious, he does not appear to be quite honest with himself. He knows he has talent, or so it seems to me, and he relies on his talent. Somehow his pictures here suggest a lack of effort and of self-criticism. I except "The Collier" (28), which is a study from life and as good as it possibly could be. But what is one to make of "The Rt. Hon. Stanley Baldwin, M.P.," which looks as if it were based on a photographic snapshot. "The Rt. Hon. David Lloyd George, M.P.," and the "Rt. Hon. James Ramsay MacDonald, M.P.," have not this "snapshotty" superficiality, but they are not nearly as convincing as the less showily painted "Collier." "Portrait of a Girl" is prettily and academically "finished." Of his other subjects, "New End Square," with its fine sense of space, and the "Bread and Cheese" still-life are the best amongst the oils, whilst the watercolour "Maxine" shows him as the good draughtsman he is. But in general there seems to be a lack of concentration in his design. He reminds one rather of the motorist who is so proud of his engine that he trusts his car to run straight of its own accord, even if he lets go of the wheel. That is when accidents happen and they can be fatal. Mr. Evan Walters will, I think, have to take himself in hand, if he is to do himself justice.

SCULPTURE BY R. TAIT McKENZIE, R.C.A., AND MISS G. PARNELL'S POTTERY FIGURES, AT THE FINE ART SOCIETY

Dr. Tait McKenzie, the Canadian medico-sculptor, has already shown some of his work in London. This second exhibition of his includes some pieces with which we are already familiar, such as the very lively football group, "The Onslaught," and others, but also a great deal of new work of which the most important is the bronze

model of General James Wolfe for the statue in Greenwich Royal Park, and the bronze model for the statue at the University of Pennsylvania, Philadelphia; also the reliefs "The Pipe Band," from the Scottish-American memorial in Princes Street Gardens, Edinburgh; "The Punt" and "Line Play," both from the Percy Haughton Memorial, Harvard University. It will be seen that Dr. McKenzie has been honoured in the meantime with important commissions. From the critical point of view, however, it is difficult to appraise his achievement correctly. As a sculptor he probably knows more about the anatomy of the human body in action than other sculptors, and were sculpture a question of accurate representation such statuettes as, for examples, "The Javelin Cast," "The Sprinter," "The Winner," "The Contortionist" would be great art. But that is precisely what they are not. The explanation is probably that this sculptor sees the human figures much as an engineer sees a machine; he knows the meaning of every crank and shaft and lever; he understands their function. But the artist as such is not concerned with mechanical functions or even with organic functions. He is thrilled by rhythms. Dr. McKenzie does not convince one that he appreciates this point quite sufficiently. He has two statuettes entitled "Why Not?" One of them I unfortunately missed, but the other represents an athlete throwing a ball. He has four arms corresponding to different phases of the action and hence the title



THE SHEPHERDESS

By Gwendolen Parnell

At The Fine Art Society

Art News and Notes

"Why Not?" The answer in this case is obviously "Because athletes have not got four arms!" To take liberties, such as Indian sculptors may do, requires a sense of rhythm, not a statement of incongruous facts.

Miss Parnell, though working in the much lighter vein of pottery figures, possesses the sense of rhythm in a marked degree; it is not the austere rhythm of pure æsthetics, but it is that of what, in the words of the furniture maker, we may call "period rhythm." When she gives you a seventeenth-century figure it has the feeling of that period about it; just as her eighteenth-century figures suggest the Rococo. But whereas the Mission Shepherdesses and Gallants have, as a rule, a soul made of china, Miss Parnell's figures possess real life. The "Shepherdess," illustrated on page 166, is perhaps not quite so certainly, so far as face and figure are concerned, of the "period," but her "life" is unmistakable. "Cupid's Bath," a subject which, I believe, does not occur in the eighteenth century, breathes nevertheless the spirit of the times, and "Sophia Unmasked" is, of course, quite "right." It is Art, and therefore much more a question of rhythms than of facts.

THE EDWIN AUSTIN ABBEY MEMORIAL SCHOLARSHIPS.

It is surprising that the Edwin Austin Abbey Memorial Scholarships for Mural Painting are not more popular amongst art students than they are. I know several of the present generation who have not "bothered" about



SOPHIA UNMASKED

By Gwendolen Parnell



CUPID'S BATH

By Gwendolen Parnell

them. The reason, so far as I can make out, is twofold: on the one hand, opportunities for mural decoration in the "grand manner," and this is what the Abbey Scholarships stand for, are too few and too ill-paid so that no painter can hope to make a living out of this occupation; on the other hand, the present generation generally despises hard work—to go in for such scholarships is "too much fag." I think that the Council does make too much of the Old Master technique of the Italian School. "Let the dead bury the dead"; no amount of copying Botticelli or Michelangelo—who incidentally, like Abbey himself only for opposite reasons, was a poor "decorator"—will make for success. On the other hand, the evidence of hard work which the competitors have to give is good for them, and the training they have to adhere to may enable them later on to put more soundness into their own work when they regain their freedom. The best notion of all would probably be a board that would not award scholarships but commissions. We have more than enough art-schools and scholarships and even artists capable of doing good work, but there is not enough work for them to do; that is the real trouble.

Meanwhile we can only say that Mr. L. J. Stroudley amply deserves his major award, and Mr. F. G. Shelley the minor award, whilst all the others have at least shown that they possess knowledge enough to build solid foundations for future development.



PORTRAIT OF A DOGE

By Titian

Representing the state before restoration



PORTRAIT OF A DOGE

By Titian

Representing the state after restoration

Our illustrations above are from the picture recently presented by Dr. Valentiner to the Detroit Museum. Of this picture Mr. Walter Heil, in the "Bulletin of the Detroit Institute of Arts," writes:—

"Hardly anyone would have guessed that beneath the dull and clumsily painted picture of a Doge, formerly in the Havemeyer Collection in New York, and recently sold there at auction and presented to the museum, was buried that which we now admire: the magnificent portrait of the Doge Girolamo Priuli, a master work of Titian's late period."

The picture was obviously very heavily painted over, and it was only the fluid and delicate treatment of the hand that was partially free from retouching which lead Dr. Valentiner to believe that it was at one time more than a work of the "School of Titian," under which modest denomination it was noted in the sale's catalogue. Mr. Heil also states: "We have no record that Titian painted Girolamo Priuli . . . His authorship, in any event, is so fully established through stylistic reasons that documentary evidence is hardly needed."

THE TWELFTH INTERNATIONAL CONGRESS OF ART-HISTORY AT BRUSSELS

We are asked by the President of the Organizing Committee to draw attention to the fact that the Twelfth International Congress of Art-History will be held at Brussels from September 20 to 29 of this year, thus coinciding with the great exhibitions of ancient and

modern art at Antwerp, Brussels and Liège. The Congress will deal with the history of Art from Early Christian times down to the present. As there will also be an International Congress of Musicology sitting at Liège at the same time, the history of music is not included in the programme which, however, contains the following sections: (1) Instruction and Museography, (2) Art of the Middle Ages in Europe, (3) Art of the Renaissance and of Today, (4) The Arts outside Europe in their relation to European Art. The programme also includes, apart from the various meetings, a banquet, visits to various exhibitions and private collections, garden parties, gala performances at the "Monnaie," receptions, excursions to Antwerp and Bruges, a procession representing the "Ommegang" of 1549, etc.

Full information may be obtained from the President of the Organizing Committee, M. Leo Van Puyvelde, Rue du Musée 9, Brussels.

The Forest Press, of 9 Regent Street, announce as forthcoming "Simple Colour Block Print Making from Linoleum Blocks," by Hesketh Hubbard, R.O.I., R.B.A., 5s. 6d. This is really an abridged edition of the same author's "Colour Block Print Making from Linoleum Blocks," published at 12s. 6d. This new edition will be welcomed by all who have to do with the teaching of this pleasant craft, or wish to gain instruction for their own use. Mr. Hubbard is, as a practising craftsman and painter, of course a reliable guide and exponent.

Art News and Notes

SHORTER NOTICES

At the *Goupil Gallery*, Miss *Dora Crockett* (Countess Eric Lewenhaupt) shows watercolours and oil paintings of a certain merit. She has a bold virile touch which is perhaps more resolute than subtle. She can draw well but tends in her painting to let the shapes of colour patches overwhelm tone values, and the hard contours of the former to destroy pictorial unity. Her watercolours, however, often reach a higher level than her oils.

Mr. Hyam Myer's oil paintings, on view at the same gallery, are more consciously created works of art. He understands the difference between translation and creation. There is more *design* in them, more invention, though his execution is less consistent. However, "Provençal Farmhouse" (16), "Roofs" (10), "Still-life" (15), and "Logs" (33), are interesting both in design and in colour, and the "View from Paris Window" (6) is, in addition, amusing as regards subject-matter.

The principal virtue of Mr. *Terence Loudon's* Flower paintings at Mr. *Paterson's Gallery* is their sense of individual space-form. They are seen as individuals, so to speak, and not merely as "bunches," though they do not lose their mutual relations. Perhaps the design of his pictures as such, and a desire to give too much variety of colour, is their weakest point. Hence, for example, "Kingcups," which is a symphony in ripe yellow, or "Variegated Maple and Rowan Berries," and "Summer Flowers," both with black backgrounds, or "White Lilac," which is a harmony of grey, grey-green and white, are more pleasing than more intricate arrangements, such as "Spring Flowers, with Parrot."

Mr. *R. Ward Bink's* Exhibition of "Gun Dogs," at the *Greatorex Galleries*, is a show to delight the hearts of sportsmen. The drawings are done in body-colour, and the artist, who has been honoured with commissions by the King, knows, obviously, everything there is to know about the "points" of sporting dogs.

Mr. *Charles Tharp's* "Portraits and other Works," at the *Cooling Galleries*, are likely to please the majority of the public who do not demand or expect subtleties. He is a "clever" artist, in the sense in which, for example, Sargent was that. His most interesting work here is a portrait of "The late Rev. A. V. Magee," an admirable study of character. "Miss Ishbel MacDonald," "H.E. the Lady Tyrrell," "H.E. Madame Titulescu," are amongst the more notable personalities he has painted in a superficially pleasing manner.

The second exhibition at the *Montmartre Gallery*, 39 Wardour Street, maintains its Parisio-Bohemian flavour, but Mr. *Padraic Martin's* paintings are on a higher level than those of the previous exhibitor. The proprietors of the gallery, who are doing noble work by trying to give artists a chance to show their pictures at a minimum of expense, must not take it amiss if I have to say that the size and lighting of the gallery make it difficult to do the exhibits justice. And this in spite of their plea, "Do not take it badly that I am asking you to walk into our hut for a little," quoted from "Deirdre of the Sorrows." The point is that their exhibitors cannot receive the credit they may deserve. Mr. Martin's work is "modern" and bold. He has the craftsman's knowledge of drawing. He does not, however,

quite seem to know what he is really interested in. "La Séance," for example, and "The Hammock," seem to me to contradict each other in aims, one being "expressionistic," the other decorative; whilst in such portraits as "Mr. De Valera," "A Young Irishman," "An Old Hibernian," and in such a landscape as "Glengariff" and a Still-life as "No. 19," he shows a vivid appreciation of planes and of ambient space. In a word, the pictures suggest that they are much better than they appear to be here.

At the *Redfern Gallery* there is a triple exhibition, viz., oils and watercolours by *George Bissil* and *Edith Lawrence*, and flower miniatures by *Lorne Burgoyne*. The latter have a certain "decorative" quality regarded as ensembles of frames and paintings, and the actual paintings have strength, not the usual weak prettiness. For Mr. Bissil's art I am sorry I cannot work up an enthusiasm. His mining-subjects, coming from one who was himself a miner, had, as such, a certain interest, but even there one was rather disturbed by the cubistic formula which seemed strangely sophisticated. In his new and different subjects there is for me also too much evidence of self-consciousness. Mr. Bissil has both taste and ability, but he seems to emulate others rather than to express himself, and his painting is too much like drawing. The most successful things here are "Marston Marsey," "Knocking out props," and, above all, the flower-piece "Spring Flowers in Jug." Miss Edith Lawrence possesses a strong natural sense of design, clean craftsmanship, and a good feeling for colour. Unfortunately she has forced all these gifts into Mr. Claude Flight's geometrical formulæ. "Fishing Boats—Veere," "Flower Study," "Seine Fishermen," and "Across the River" all prove that she has no need of these mechanical "crutches": they would at all events be even better, if less obviously "modern," without them.

The *Summer Exhibition at Barbizon House* is mainly a tribute to Sir D. Y. Cameron, who is represented by seven oil paintings and two watercolours. They are all characteristic examples and very much in the same mood, except the classical ruins of "Ostia" and the jagged and rather harsh "Tarff." But "Stirling Castle" and the blue "Duart" and "Blue Loch Nell" would be delightful to live with. To me the *clou* of the exhibition is an early Corot, "The Outskirts of a Town"; it has simplicity, firmness, air, light and distance, and a rhythmic design to keep these qualities together. Of the several paintings by Bertram Nicholls, all done in much the same technique, of which—in spite of its excellence—one can get tired, "Above Gerona," seems to have more subtlety, does not display all its charms, as the others do, at first sight. There is a fine, warm and rocky and romantic Courbet landscape, "In the Juras," and a strangely French-looking portrait, "Miss Lamb of Rye," by Allan Ramsay. There is a flimsy Fantin-Latour composition, "L'Amour Vainqueur," and two strong—over strong, but somewhat dissipated—Segantinis, "At Savognino" and "The Milkwoman." There is a much-mellowed Brangwyn, "On the Quayside, Madeira," and an equally mellowed Monticelli, "The Bathing Pool," and a charming grey Boudin, "Le Havre," and a L'Hermitte, "La Sortie du Troupeau," which is an astounding piece of pastel-painting. One of the most interesting exhibits here, not included in the catalogue,

Apollo: A Journal of the Arts

is Mr. Wilson Steer's portrait of Mr. Lockett Thomson. It does not flatter the young successor of his eminent father, but it is a fine bit of painting. Of the sculpture Mr. Benno Schotz's "James McBey" and some bird and animal bronzes, as well as a lead "Falcon" by Miss Phyllis M. Bone, are worth noting.

At the *Abbey Gallery*, Mr. F. H. Haagenzen shows "Norwegian and Imaginative Etchings" of distinct merit. The etcher has a nice "fat" line and depends a great deal on dark masses. In some of the imaginative etchings there are affinities with Walcot and the Belgian etcher De Bruycker. The other subjects deal with fishermen, their environment and their occupations. Of all his etchings here I like best the one called "Storm."

The exhibition of *Drawings in pencil, chalk and wash* at the *Cotswold Gallery* has that air of quiet relish which we have come to associate with Mrs. Finberg's shows. There are on view early Turners, views from Sussex and Kent done in the peculiar punctuated conventional pencil drawing which was later to become the prominent feature of Sam Prout's art, but which we find anticipated though less pronounced in Edward Dayes' technique, as here, for instance, in his "Market Cross, Malmesbury," enhanced with sepia and blue. Turner's wash drawing of "The Roman Aqueduct, Caserta," is, for him, excessively dull. Quite delightful, if in a rather "thin" manner, are the two Faringtons, "Upper Part of Carlock" (is this not Gaerloch?) and "Roseneath." William Turner of Oxford is, as usual, strong in a very subtle "Evening." Edward Calvert's large figure and landscape composition in charcoal, "Sicilian Pastoral," is not "in the picture," though, curiously enough, Samuel Palmer's "Bright Cloud" and the two designs for Virgil's Eclogues are. Of the Cotmans, which like Prout's drawings often tend to be "tradey," "West Dereham Church" and "Cottage at Lakenham" are here, I think, least subject to that criticism, as is certainly Samuel Prout's "Ratisbon." Quite a surprise, to me at all events, is a charming little drawing, "Waterloo Bridge," by William Hunt, the forerunner of the pointillists.

The exhibition of *Contemporary French and English Paintings* at the *Savile Gallery* is a credit to the organizers. The paintings are chosen with discrimination. The great attraction is not Maurice Loutreuil, who I understand is the coming Great Man, and here represented by a "Nature Morte," a "Torse de Profil," a "Nu Assis" and a "Portrait de Femme," all, for my liking, with too much evidence of paint and too little of painting. No; the Great Man here is Souverbie, represented by a "Hommage à Poussin" and "Nu accoudé." Tucked in the corner as it is, it dominates the room nevertheless by reason of its classical calm. How to remain, or rather how to become calm, in the turmoil of the modern world—that seems to me to be the great problem of art, and Souverbie seems to be solving it. The fact that one must use that word "seems" indicates, I think, how little sure anyone can be of anything, and not merely individual uncertainty. I have several times had to change my views about Mr. Roger Fry and his painting, but here, for instance, his landscape "Partigny" appeals to me likewise as strong and calm, not dull. Other notable contributions are Duncan Grant's Derainish "Still Life"; R. Sickert's "Le Blessé"; two of the late Charles Sims's

mystic paintings; a very good "Circus Audience" by Thérèse Lessore; Raoul Dufy's "Vence, Le Balcon," a, for him, rather heavy and lightless painting; a typical Matthew Smith, "The Little Seamstress"; and an unusual but good example of Spencer F. Gore's art, "Winter, Mornington Crescent Gardens," which, like the artist, "are no more." The drawings include a calligraphic "portrait" by Raoul Dufy, a "Nude" by Matisse, a "Mother and Child" by Augustus John, and an admirable "Head of a Girl" by Fcujita.

ETCHINGS, ENGRAVINGS, WOODCUTS, AND LITHOGRAPHS BY LIVING AMERICAN ARTISTS AT THE BEAUX ARTS GALLERY

American artists labour under the same difficulties that are said to be the curse of the sons of famous fathers. Whatever they do is compared with European work, and is not Europe the father of America? Amongst the post-Whistlerian generation such etchers as Heintzelmann, Rosenberg, Benson, Chamberlain, Roth, all following the Whistlerian tradition, more or less, have acquired a reputation also in this country. Cadwallader Washburn, though at least equally deserving, is more independent, but I believe not so well known. Nevertheless, there is always a comparison with European etchers that does not quite allow the Americans to stand on their own merits. Here, in this exhibition, which is well worth a visit, it is to artists like George Biddle, Wanda Gág, Pop Hart, Edward Hopper, Rockwell Kent, Martin Lewis, Louis Lozowick, Arnold Ronnebeck, that one turns with pleasure for an expression, in various media, of indigenous art.

ADRIAN ALLINSON'S POTTERY STATUETTES

The increased vitality that sculpture can gain by a proper consideration of the material in which it is conceived is nowhere more happily exemplified than in the



MOTHER AND CHILD
Statuette group in glazed stoneware
By Adrian Allinson
At the Beaux Arts Gallery

statuettes of stoneware by Adrian Allinson that have during the last few months made their appearance at the London Group and at other exhibitions. Allinson was, of course, already well known as a painter, but there was

Art News and Notes

nothing in his former career to hint at this new departure which was the greater surprise in that it entirely lacked the amateurish element that one not unnaturally associates with the transition from one art to another, particularly to that of sculpture which perhaps more than any other art calls for highly-developed technical qualifications and the discipline of a craftsman's experience.



TOUCANS

Group in glazed stoneware by Adrian Allinson
At the Beaux Arts Gallery

In choosing pottery as his medium, Allinson has not lost one of the foremost considerations of the painter, the element of colour, though by preferring stoneware, fired mostly at a high temperature, he has severely limited its colour range. This entirely suits the character of his work and the choice of subjects he has made; within its compass of greys, dull blue-greens and sober



HORN BILLS

Pottery statuette by Adrian Allinson
At the Beaux Arts Gallery

browns, he has found opportunity to give a suitable and pleasant scheme of colour that is further enhanced by the surface quality of his glazes. This limited range of colour, together with the surface texture, precludes the possibility of his statuettes ever becoming realistic,

though there is no suggestion made that he ever intended them so to become.

He has also used a wise discretion in the size to which he works which could be neither increased nor diminished without loss, and the scale of detail that he has chosen adapts itself well to the broadening effect of the surface glazing and the abstract character of his subjects.



ST. GEORGE AND THE DRAGON

By Adrian Allinson
At the Beaux Arts Gallery

In his choice of subject-matter, Allinson has displayed marked originality while keeping well within the bounds imposed by his medium, and his special treatment of each individual piece further emphasizes the idea as first conceived. Thus in his "St. George" there is a suggestion of the Gothic style, and in "Toucans" and "Hornbills" an abstract treatment of the uncanny forms of these somewhat curiously shaped birds. There is tenderness of modelling as well as of sentiment in "Mother and Child" recently bought by the Contemporary Art Society.

F. LESSORE

THE NEW MUNICIPAL PICTURE GALLERY AND THE EXHIBITION OF ANCIENT HANDICRAFT AT BRUGES

On Sunday, July 6, the new Municipal Picture Gallery and the Exhibition of Ancient Handicraft were officially opened. Both have been organized under the auspices of the Province of West Flanders and of the town of Bruges, on the occasion of the Centenary of Belgian Independence.

Built in the garden of the former Abbey of Eeckhoutte, close to the Gruuthuise Mansion, St. John's Hospital, the church of Notre-Dame and the Dyver, the new picture gallery is situated in one of the most picturesque nooks of Bruges. It comprises fifteen rooms, five of which are reserved for the works of Old Masters, and ten to those of painters of the Renaissance and modern periods. The plans were drawn up by Mr. Viérin, Officer of Public Works, helped by Mr. Reckelbus, the

Apollo: A Journal of the Arts

painter, and they have been carried out by the Municipal Board of Works.

The works contained in the new picture gallery, several of which may be ranked among the finest in the world, are the sole property of the Municipal Authority.

Let us mention the famous pictures of Jean van Eyck: "The Virgin," "St. Donatian," "St. George and the Donor" (Canon Van der Paele), Jean van Eyck's "Portrait of his Wife"; the world-famed triptych by Memling, "St. Christopher"; the wonderful works of Gerard David: "The Baptism of Christ," "The Sentence of Cambyzes," "The Flaying of the Prevaricating Judge"; "The Death of the Virgin" by Hugo van der Goes; "The Last Judgment" by Jean Prevost, etc. Over eighty other pictures, belonging mostly to the Flemish school of the fifteenth, sixteenth, and seventeenth centuries, together with the above-mentioned masterpieces, will form the section of early painters.

The pictures (about 150) which will eventually form the modern section of the new picture gallery, will only be brought there towards the end of the present year.

A HUNGARIAN WATERCOLOUR ARTIST

Mainly a watercolour draughtsman, but also painting in oils, Aladár Edvi-Illés is a professor at the Art School at Budapest. He was born in 1870, in that city from whence he, by the aid of a scholarship, went to Paris and studied at Julien's, where he had the advantage of instruction by Bouguereau and Lefebvre. He first exhibited at the Salon in 1896, and his drawings have



HUNGARIAN INTERIOR

By Aladár Edvi-Illés

been seen at the Royal Institute of Painters in Watercolour. In London his work was included in the Hungarian section of the exhibition at Earl's Court in 1908. His work is well known in most of the European exhibiting centres, and he received a gold medal at Munich. His subjects are landscape and cattle in the open, and he has done a number of characteristic Magyar interiors.

K. P.

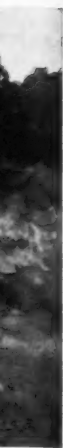


HUNGARIAN LANDSCAPE

By Aladár Edvi-Illés

WATERCOLOUR DRAWINGS, PENCIL DRAWINGS AND STAINED GLASS BY THE LATE HENRY HOLIDAY AT WALKER'S GALLERIES

The exhibition of a variety of works by the late Henry Holiday—he died in 1927—has an almost pathetic interest. Holiday, in his work as in his dress, in his life and environments, was the last of the æsthetes. Born in 1839, he belonged to the pre-Raphaelite "complex," if not actually to the Brotherhood. Also there are in his work traces not only of Rossetti, Burne-Jones, Millais, William Morris and Walter Crane, but also of Leighton, Albert Moore and Sir W. B. Richmond. He was a painter, sculptor, illustrator, worker in stained glass, a craftsman and draughtsman of great accomplishment. He was musical and intellectually many-sided and alive. And yet: how dead, how false, how remote from life it all seems! This curious "Memorial Window to General Lee," this "Raising of Lazarus"—two lights with good colour but so very pictorial and elaborately modelled; the large watercolour of "The Rhine Maidens" floating not inexpertly in the blue green of dry water—though one cannot help feeling that Wagner himself was rather that way inclined, "that way" being the spuriously "romantic." Holiday's popularity rests on the "Dante meeting Beatrice" in which he tried to make the scene, through all manner of historical accuracies, much more *real* than any of Rossetti's Dante subjects, but how much less artistically true. Perhaps the best things he ever did were the Tenniel-like illustrations for "The Hunting of the Snark." It is here that the artist is not obsessed with what the Germans call the "Schönheit's Ideal" (he was partly German or, at least, Alsatian) of his chosen circle. He was, that is, Pseudo Classico-Romantic. But what an anticlimax such praise of his slightest work would have seemed to him, who "claimed to have discovered the secret of the fine blues in thirteenth-century glass," who executed mural paintings and mosaics in many town halls and churches, and who took an active interest in such serious subjects as woman suffrage, socialism, and the garden city movement.



doi-Illés

WINGS OLIDAY

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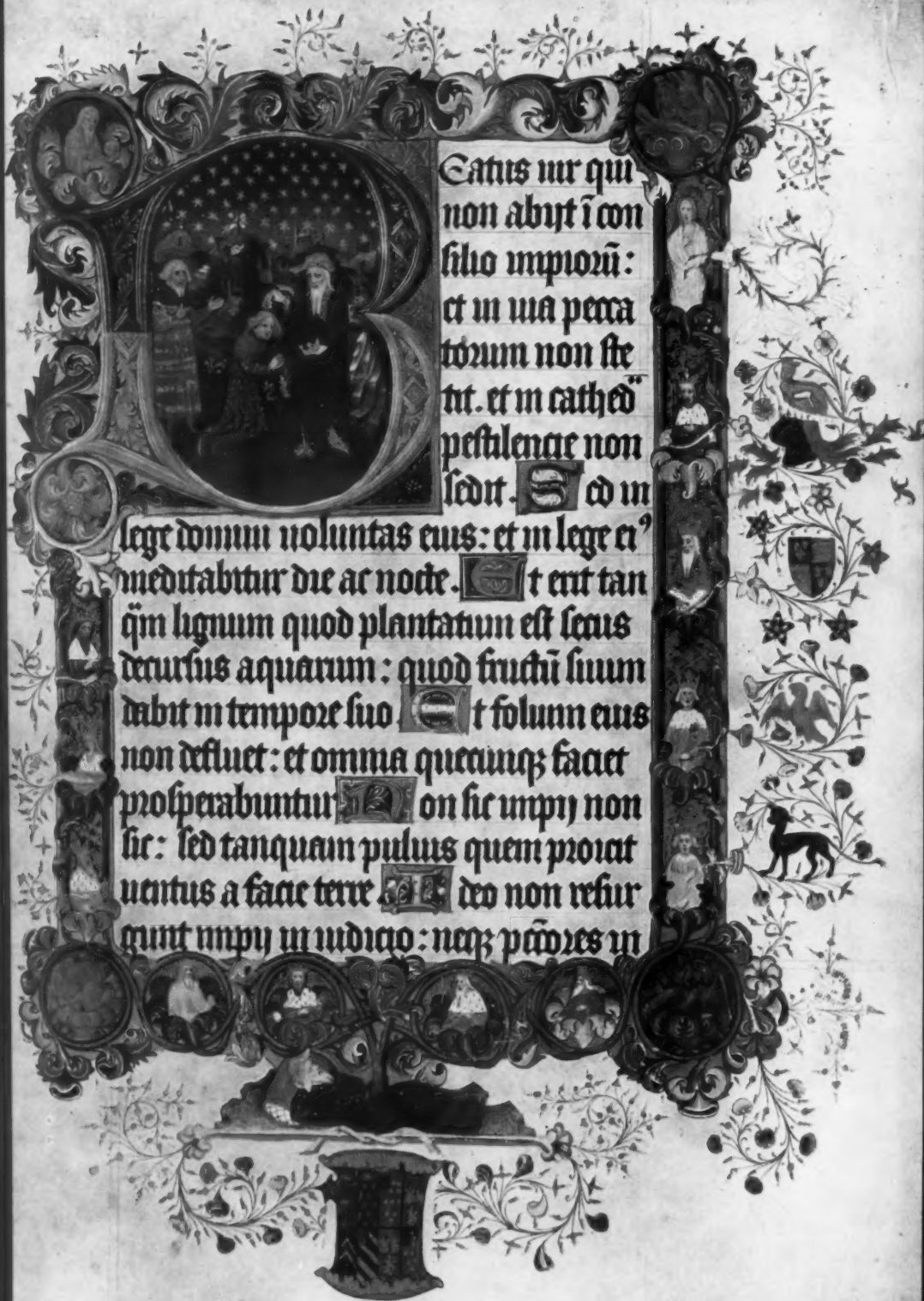
Beatus vir qui
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meditabitur die ac nocte. **E**t erit tan

qm lignum quod plantatum est secus
decursus aquarum: quod fructū suum
dabit in tempore suo. **E**t folium eius

non defluet: et omnia quecumq; faciet
prosperabuntur. **N**on sic impij non

sic: sed tanquam pulvis quem proicit
ventus a facie terre. **E**t deo non resur
gunt impij in iudicio: neq; peccatores in



THE DRAWINGS OF LEONARDO DA VINCI

PART I

By EDWARD McCURDY

THAT the number of Leonardo's existing works in painting is very few is partly owing to the caprice of fate which has dealt hardly with them but principally because of the extent of his preoccupation with other activities. The student of his art may, however, find consolation in the number of undoubtedly authentic drawings; these are, in fact, so numerous that in the opinion of some critics they afford the most impressive witness to the range of his artistic power. It would, indeed, be possible to trace the record of his development as an artist with some approach to completeness by the consideration of the drawings in the Uffizi, the British Museum, the Venice Academy, the Louvre, and, above all, the Royal Library at Windsor. In sifting their wellnigh infinite variety we may discern the gradual process of the change that came over the spirit of his art, which, while in inception purely Florentine of the Quattrocento, was steeped in the study of her masterpieces. He had learned from the mystery and aloofness of the masters of the Byzantine succession as well as from the hard-won triumphs of naturalism of Giotto and Masaccio. With Verrocchio and Pollaiuolo he had seen how science opens the way to a more exact knowledge of the laws of structure. Paolo Uccello's static combats had taught him space composition, and from the works of Piero de' Franceschi at Arezzo he had won knowledge of the massed effects of light and shade.

So dominant, in fact, is the influence seen in his art subsequent to his departure for Milan from the consideration of this latter problem that Correggio furnishes perhaps the closest parallel. Each may be said to have exemplified the dictum of St. Augustine, who said of light that it is the queen of colours. And of this the drawings in the case of Leonardo are a detailed record. Commencing with the sequence of studies for the Sforza statue, the incidence of light which had been the distinguishing factor of the older Milanese tradition in art is rendered by Leonardo with such subtilty and delicacy as the art of Florence had

never witnessed until on his return there he set to work upon the commission for the "Madonna with St. Anne." The cartoon for this in the Diploma Gallery of Burlington House furnishes a supreme example in that, amid the softness of subtly rounded form, there is a tactile value akin to that of statuary.

For the first period of his artistic life, however, the prevailing influences were Florentine, and show themselves in that virility born of scientific knowledge combined with delicacy and sureness of line which distinguish his work; of which the drawings from the very fact of their number afford by far the most convincing proof. It was Morelli who, by cutting away the accretions of tradition, first made known their great value for the student. Within the tangled thicket, in which tradition had left the attribution of drawings and paintings alike, he introduced an element of order unknown before by a close observation of details, in themselves perhaps relatively insignificant, but which, as he says, may lead us to the truth. His conclusions aroused the keenest controversy, and time has shown the necessity of some modification of the degree of importance which he would seem to attach to the shapes of hand and ear to the exclusion of more general considerations, but it has been said with perfect truth that it would be as absurd to return to a pre-Morellian period of criticism as it would be to study natural science without profiting by the discoveries of Darwin.

As regards the Leonardo drawings it is now admitted that Morelli's predilection for Sodoma led him in some instances to divest Leonardo unduly in favour of that artist. There can be no reasonable measure of doubt as to the authenticity of the drawing of the "Virgin and Child with a Cat" in the Uffizi, or of some of the studies for a Leda. The former has all the rhythm and virility of line which are characteristic of Leonardo's Florentine period, and from the completeness of composition it has a certain natural pre-eminence among the various studies for a "Madonna del Gatto."

The sequence of ten of these forms the most attractive feature in the first part of



Photo: Anderson

STUDIES FOR A "MADONNA DEL GATTO"

*By Leonardo da Vinci
British Museum*

The Drawings of Leonardo da Vinci

the monumental edition of the drawings of Leonardo, published in 1928 by the Minister of Public Instruction in Rome. In these admirable reproductions the five studies of the subject in the British Museum and those in the Ambrosiana, the Uffizi, the Bonnat Museum at Bayonne, and the collection of

head as she watches her Son, in the attitudes of the cat struggling to escape from the embrace of the Child, and how he did this with a spontaneity and naïveté combined with sureness of drawing which find outlet in a diversity of humour and play of incident almost without parallel. Yet, it would seem,



STUDIES
FOR A "MADONNA
DEL GATTO"

By Leonardo da Vinci

British Museum

Photo: Anderson

A. H. Pollen, show how the idea grew and developed in Leonardo's mind, and in so doing reveal graphically the characteristics of the Florentine development of his art, as firmly rooted in naturalism as was that of Giotto, but with nearly two intervening centuries of endeavour and achievement. They show how, with a pen volatile as thought itself, Leonardo sought to interpret the changing impulses of the moment as seen in the turn of the Virgin's

this wealth of preparation all led to nothing. No picture embodying the composition in any of its phases has ever been identified as the work of Leonardo.

As we contemplate the mass of radiant teeming fantasies, motives to us in their naturalism so enchanting, discarded, as soon as the tireless brain conceived them, in favour of another and yet another variant which should mirror the fleeting impulse more surely, we

Apollo: A Journal of the Arts



Photo: Anderson

STUDY FOR A "MADONNA DEL GATTO"

*By Leonardo da Vinci
British Museum*

seem, as it were, to be looking into the very crucible of his thought, to be face to face with the enigma of Leonardo the artist—painter of so few pictures and these masterpieces.

However, from a fragmentary note in one of the manuscripts, "—bre 1478 incominciai le due Vergini Marie," which may be interpreted to mean "towards the close of the year 1478 I commenced the two Virgin Marys," it may be inferred that the picture of the "Madonna del Gatto" was then commenced; for from the number of drawings connected with it, it is most natural to assume it to have been one of the two here referred to. For the other, Leonardo may have used the slight, but brilliantly rendered, sketch in the Louvre, known as the "Madonna with the Dish of Fruit," formerly attributed to Raphael, in which, with swift flame-like strokes, he has represented the Child as picking a cherry from the dish which his Mother is holding and offering it to her; or one of the sketches in the British Museum of the

"Madonna with a Flower," the composition of which is repeated in the picture known as the "Benois Madonna" after the name of its former possessor. The studies for Madonna pictures of this period seem to keep, as with the intimacy of the genre painters, something of the sportive joyousness of the masques of Medicean Florence. It is somewhat surprising, however, to find, in the same portfolio which contains drawings of the years 1470 to 1478, a chalk study of the drapery of an arm at Windsor, on account of a slight resemblance which Signor Venturi believes to exist between the arrangement of the folds and those in the sleeve of one of the arms of the "Benois Madonna," because the position in which the arm is held in the drawing is exactly similar to that of the right arm of St. Peter in the wall-painting of the "Last Supper," and it has hitherto been regarded as a preparatory study for it. The curving line of the wrist, as the hand is turned holding a knife, is also faintly, but distinctly, visible in the drawing. The maturity of power shown in the treatment of the folds seems to point to the drawing being of a much later period than the studies for a "Madonna with a



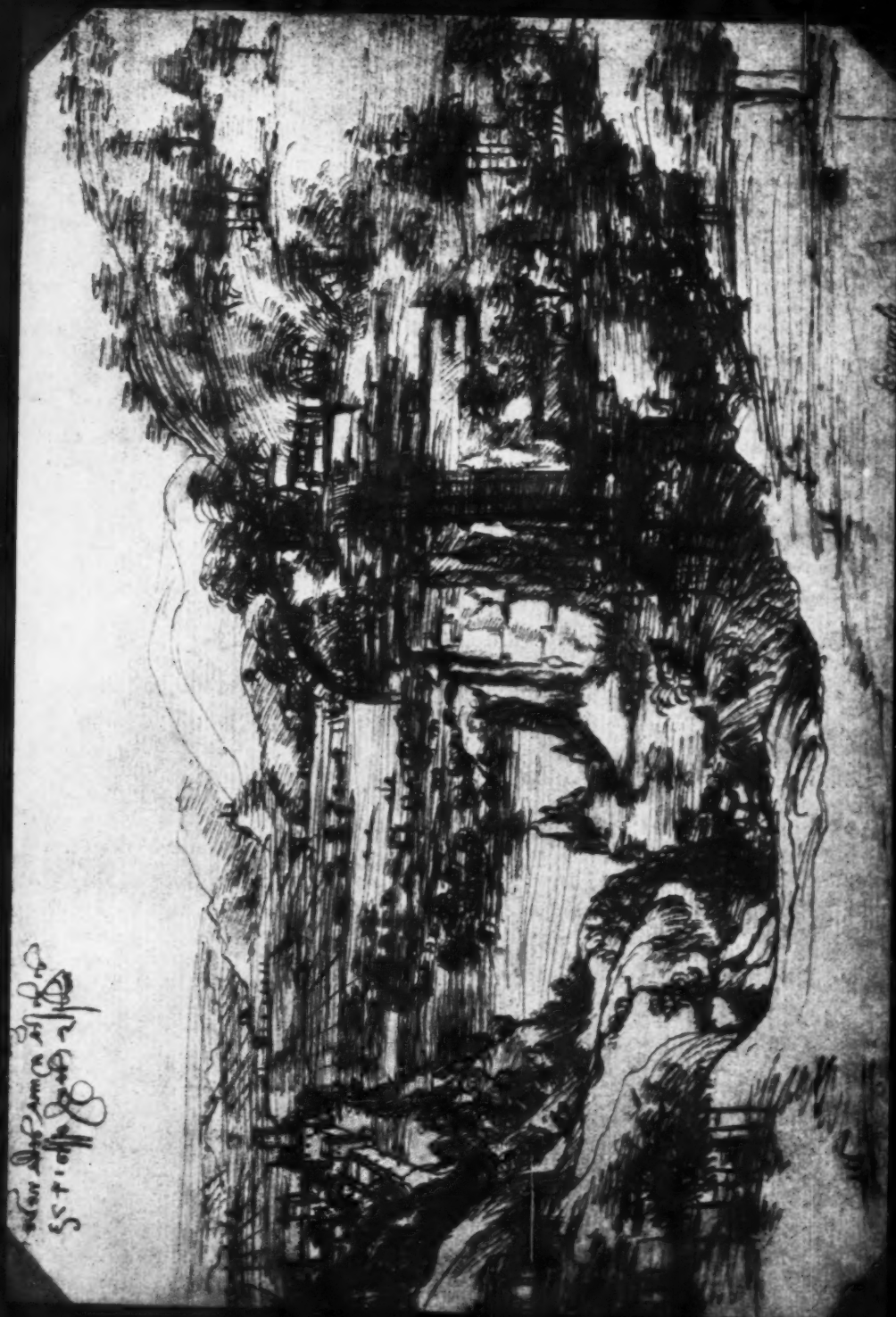
STUDY FOR SLEEVE OF RIGHT ARM OF
ST. PETER

*By Leonardo da Vinci
At Windsor*

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Spitz-Gard 11.10.15
Spitz-Gard 11.10.15

The Drawings of Leonardo da Vinci

Flower," and Venturi's inference as to its date has against it the inherent improbability of Leonardo having made an exact study of the position of the right arm of St. Peter eighteen years before he commenced his commission in the refectory of S. Maria delle Grazie, upon which he was occupied between 1496 and 1498.

It is only by the study of those examples of an artist's work of which the authenticity is beyond all question that the knowledge of his art can be built upon a firm foundation. The study of these must come first, for upon these the whole structure rests.

If the adventurous daring of the connoisseur should essay to add to their number by stylistic argument, some element of comparative uncertainty must necessarily attach to his conclusions however ably they may be formulated. It is somewhat to be regretted therefore that in the first portfolio of what must, by virtue of the quality of the reproductions, be the definitive edition for all students of Leonardo's drawings, the experimental note should be so strongly in evidence that, out of the first eight drawings reproduced, no less than three are entirely novel attributions. All of these are of drawings in the Uffizi.

The first, a recumbent figure of "Venus with Cupid among Reeds and Grasses," used to be assigned to Verrocchio; Jens Thiis styles it "school of Verrocchio or Leonardo." The others are a black chalk of the bust of a child, and the slightly drawn head of an angel on the reverse; the first has usually been assigned to Verrocchio, the second to his school. Signor Venturi enforces his opinion by a stylistic analysis of which the weight and power are undeniable, but the study of the reproductions leaves me of opinion that the former ascriptions



Photo: Girardon

STUDY FOR "VIRGIN AND CHILD WITH DISH OF FRUIT"

By Leonardo da Vinci

Louvre

of the drawings are probably correct. May I attempt to justify my obduracy by pointing out that the visual impression which a drawing makes is, and must be, more compelling than any words about it? Millais indicated the necessary limitations of the art critic in his well-known remark, "Paint is paint and words are words, and you cannot express the one in terms of the other."

If the probable accuracy of Vasari's account

The Drawings of Leonardo da Vinci

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If the probable accuracy of Vasari's account



STUDY FOR A "MADONNA AND CHILD WITH A FLOWER"
By Leonardo da Vinci
British Museum

of Leonardo having painted the figure of one of the two angels in Verrocchio's "Baptism of Christ" be admitted, the two heads as seen in juxtaposition serve as a witness of the essential differences of the Leonardesque and Verrocchiesque types. In the one the face is longer and more oval, its curves are more sweeping, its hollows are deeper. The nose is aquiline, the hair long and undulating. In the other, which may be compared with the well-known head of an angel by Verrocchio in the Uffizi, the face is by comparison square and somewhat flat, the nose rather short, broad, and deep set, the nostrils dilated, the hair thick and curling. Testing them in respect of any of these details, the Leonardesque type does not seem to be in evidence in any of these three drawings. They are entirely Verrocchiesque,

although only that of the bust of the child possesses sufficient distinction to justify possibly an ascription to Verrocchio himself; the others would seem undoubtedly to be school pieces. In that of the recumbent "Venus" the treatment of the limbs lacks the essential quality of either artist. The reeds and grasses alone afford a tenuous support to the suggestion of Leonardo.

The experimental note is also in evidence in No. 12, a drawing in the Albertina of the "Head of a Young Woman," there ascribed to Lorenzo di Credi, but claimed by Venturi as a study for the "Annunciation" in the Uffizi, the authorship of which is a vexed question among critics. Its contour lines seem quite to lack the sureness and virility of the slightest of Leonardo's sketches, and how little the type is suggestive of him may be seen by comparing it with any of the studies for the "Virgin and Child with a Cat" or the "Adoration." The cheekbone is quite invisible, whereas with Leonardo it is usually somewhat prominent; the eyes are just a little out of drawing, and the curving line of the cheek is rather weak. If Venturi's opinion that the drawing is a study for the Uffizi "Annunciation" be admitted, it tends to reinforce the contention of Sir Charles Holmes in his

"Shop of Verrocchio" article as to Lorenzo di Credi having painted the figure of the Virgin in that picture.



VENUS WITH CUPID
School of Verrocchio
Uffizi, Florence

The Drawings of Leonardo da Vinci

As, however, a comparison of the photographs will serve to show, the whole composition of the drawing bears as close or, as I think, an even closer resemblance to that of the head in Lorenzo di Credi's picture of "Venus," also in the Uffizi, and I should myself be disposed to regard it as a study for it.

In yet another instance the selection is open to criticism in that it restores to Leonardo a drawing in the Uffizi of the head of the Virgin bending downward almost in left profile, formerly regarded by Bayersdorfer as a study for the Louvre "Annunciation," but which Morelli pronounced to be a Flemish copy after Verrocchio. The meticulous degree of finish which characterizes the drawing and also its lifelessness seem altogether foreign to the spirit of Leonardo's authentic drawings; they are, of course, entirely suggestive of the copyist. Jens Thiis, who considers the drawing a copy after Leonardo or Verrocchio, has in the course of a detailed stylistic analysis defined not, I think, unfairly its essential defects of composition: "The face is weakly proportioned, the forehead exaggeratedly high, the mouth unreasonably small, the heavy Verrocchiesque eyelids so exaggerated as to become caricature,



HEAD OF A YOUNG WOMAN

Albertina, Vienna

*Photo: Braun & Co.
By Lorenzo di Credi*



HEAD OF ANGEL

Uffizi, Florence

*Photo: Anderson
By Verrocchio*

the nose without character and vaguely foreshortened on the underside." If the drawing be compared in respect of any of these details with any admittedly authentic drawing of a somewhat similar subject, such as the Turin study for the head of the angel in the "Virgin of the Rocks," or the beautiful silver-point study on green paper in the Louvre, which has been used by the painter of the "Litta Madonna," it will be seen that while in the one instance the strictures have a substantial measure of truth, the words are not in the slightest degree applicable in respect of any of the others. How, then, can the drawing in the Uffizi be regarded as the work of Leonardo?

I have stressed these points perhaps unduly, as it may seem, because, as I believe, certain of Leonardo's drawings are of the centre, and these in their sequence reveal the ordered progress of his art from the naïve simplicity and directness of its first beginnings to the unerring virility and power of its maturity. It is these which in a work of such a character as that now appearing under the auspices of the Italian Government we should naturally expect to have pride of place. After these



HEAD OF THE MADONNA

In the Uffizi, Florence

*Photo: Braun & Co.
School of Verrocchio*

The Drawings of Leonardo da Vinci



HEAD OF THE MADONNA (used for "LITTA MADONNA")
Louvre

Photo: Giraudon
By Leonardo da Vinci

—*longo intervallo*, if at all—may come most, if not all, of the discoveries of adventurous connoisseurship.

With a dated drawing of landscape in the Uffizi we commence to be on firm ground. The inscription, "The day of St. Mary of the Snow the fifth day of August 1473," in which the letters are written from right to left, shows

that by the time he had reached his twenty-first year Leonardo had already formed this habit. The signature "Leonardo" below would seem to have been written by a later hand. The landscape is Tuscan in character. It represents apparently a scene in the upper reaches of the Arno, the river in the middle distance seen through a chasm of the hills which drop in bold

Apollo: A Journal of the Arts

escarpment to the plain. To the left above are the fortifications of a walled town. On the right a wide expanse of hills with groups of trees drawn slightly, but with a degree of decorative symbolism somewhat suggestive of Eastern art. Jens Thiis characterizes the conventional drawing of their tops as resembling revolving wheels. The line of the rock is bold and rugged. The expanse of the watered plain broad and sunny. In the far distance the line of the horizon is broken by successive ranges of hills, one of these crowned by a small hill city. There is some timidity in the execution, and a somewhat puzzling repetition of comparatively unimportant detail, but the fact remains that Leonardo in this sketch has drawn a bit of Tuscan landscape with such degree of absorption in its natural features as finds scarce any parallel in Italian art previous to the time of Titian and Campagnola.

The care and precision manifested in this drawing cause it to serve as an example of Leonardo's precept as to study being as necessary for the rendering of landscape as for any other branch of art. In a passage in the

"Trattato" he contrasts his own standpoint with that of Botticelli: "Anyone," he says, "who does not care for landscapes imagines that landscape painting is a short and easy process; thus our Botticelli has said that such study was useless, for by merely throwing a sponge full of various colours at a wall, it would leave a stain in which one could discern a beautiful landscape." "It is indeed true," he adds, "that in such a stain one may see various fancies if one has a mind to look for them, to wit, men's heads, various animals, battles, rocks, seas, clouds, forests, and other things like these, just like the sound of bells in which you can hear whatever you wish; but even if these stains give you the idea they do not teach you how to finish any one detail; and of these [stains] such a painter makes very poor landscapes."

In another passage, however, Leonardo would almost seem to be endorsing Botticelli's dictum inasmuch as he commends the throwing of a sponge against a wall as a means of stimulating the imagination by the spectacle that resulted.

RARE GEORGIAN CADDY-SPOONS

By NORMAN GASK

CADDY-SPOONS, or caddy-ladles, to give them their correct title, apart from their associations with the lavender days of the bucks and belles of Georgian times, make a fivefold appeal to collectors. They are sufficiently old to be interesting but not too remote from our own times to have an alien air. Again, these spoons with a history are small, varied, beautiful and inexpensive.

Despite the fact that they are often only three inches long and weigh about one-quarter of an ounce, they are frequently little masterpieces of the ancient silversmith's art, of workmanship every whit as delicate and fine as that of the larger and more pretentious examples of Georgian silver. They were of course made for and kept in the drawing-room in Georgian times and not in the kitchen, as is frequently the case today.

The almost limitless range of choice in the shapes and designs of these diminutive tea-

scoops is a strong factor in their favour. This range is sufficiently indicated by the fact that in the Fitz-Henry Collection at the Victoria and Albert Museum there are no fewer than two hundred distinct varieties of plain, engraved, embossed or fluted specimens. Caddy-ladles are among the few surviving examples of Georgian silver that are still within the reach of the man or woman collector of limited means.

Old caddy-spoons, not many years ago, could be acquired for as little as half-a-crown apiece for the plain specimens and three shillings and sixpence for the chased, engraved or fluted examples. The prices are now considerably higher, thanks to the new appreciation of their merits, but about thirty-five shillings will today purchase the finest late eighteenth or early nineteenth century decorated example, three varieties only excepted.

The little ladles, it is scarcely necessary to explain, were made small in order to go into the compartments of the tea-caddies of wood,

Rare Georgian Caddy-Spoons

silver, tortoiseshell or other material for which they were originally designed. Tea in the late eighteenth and early nineteenth centuries was still costly and was valued accordingly by the Georgian housewife. She carefully measured out with the diminutive spoon the precise amount of the precious leaf required and then locked up the caddy, with the spoon inside, until the next occasion.

Although silver tea-caddies are known to have been made in the time of Queen Anne, George I and George II, and good examples of definite years of these periods still survive,

including the famous woman silversmith, Hester Bateman of Bunhill Row, made their own caddy-spoons, London coming second among the towns which made these ladles. Sheffield also made a number of these silver trifles, which are not of course to be confounded with Sheffield plate.

It may be pointed out, however, that caddy-spoons were actually made of Sheffield plate and are today considerably rarer than the all-silver examples. Other towns which made these spoons in limited quantities, and probably, in many instances, to a customer's order,



THE "EAGLE'S FEATHER"
The most valuable of all the rarities
Made by Joseph Taylor of Birmingham
in 1793-4



THE "HAND"
John Saunders, London, 1805-6



THE MARTIAL "TROPHY"
Birmingham, 1804-5

no authentic specimen of a caddy-spoon is known of a date earlier than the late 1770's. It is believed that up to that time either ordinary dessert or tea-spoons were used for this purpose, or else that the tea was ladled out with the small detachable rectangular or round lid of the caddy itself.

The majority of old caddy-spoons were wrought in Birmingham, where the caddy-spoon dies were made. I understand that all these wonderful old dies, by the way, the combined work of great artists and craftsmen, have disappeared without leaving so much as a trace. The caddy-spoons were struck from these dies and then finished off by hand, the delicate handles in many cases being made separately.

A number of London silversmiths, however,

were Cork, Dublin, Edinburgh, Exeter and Newcastle.

What is the rarest and most valuable old Georgian caddy-spoon in existence today? It is that extremely rare type known as the Eagle or Eagle's Feather, a type so scarce that comparatively few private or even professional collectors have ever seen an example.

A fine specimen of the Eagle's Feather is shown in the illustrations. It belongs to Mr. H. W. Lewer, F.S.A., whose wonderful collection is rich in rarities and "mint" examples. It includes not only many types unrepresented at the Victoria and Albert Museum and popular rarities, but pieces which are apparently among the few, if not the sole surviving specimens, of their kind known.

By the courtesy of Mr. Lewer I am able to

Apollo: A Journal of the Arts



THE "ROYAL DOVE"

Birmingham, c. 1816

Hollow handle and filigree bowl enriched with figures of doves, olive branch, crown and fleur-de-lys.

show some of his caddy-spoon treasures, all the varieties here illustrated, with the two exceptions noted, being drawn from his collection. The Eagle's Feather is a little masterpiece of the old Georgian silversmith's art, the detail of the head of the bird with its burnished eye, the lovely neck plumage, and the delicately embossed feathers in the bowl of the spoon, alike betraying the hand of the craftsman.

Few Eagle's Feathers are known to have survived, and any sum up to £20—which means about £80 per ounce—may be asked for a good Georgian specimen today. Eagle's Feathers are known to have been made as late as early Victorian times. The variety in the form of a half-closed human hand comes next to the Eagle's Feather in point of price and general scarcity.

The Hand caddy-spoon appears to be a sort of modified "throwback" to the medieval steel gauntlet but with a flat "wrist" or handle frequently so decorated as to suggest a lace cuff. It could be acquired before the war, like the Eagle's Feather, for as little as 7s. 6d., but the sum of £7 10s. is now asked and obtained for it.

Hand caddy-spoons were made both in London and Birmingham. A good example of this variety is also shown in the illustrations. Faithful modern copies with modern silver-marks are now being made of the Hand caddy-spoon, and the collector, if in any doubt as to the age of his would-be purchase, should of course consult the authorized tables of silver-marks.

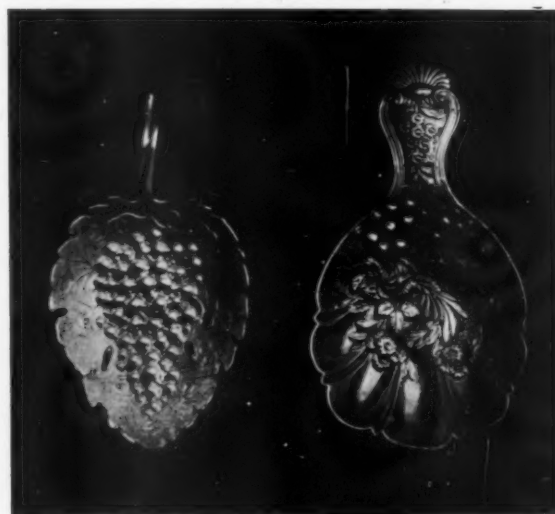
The also scarce variety in the form of a Lilliputian Jockey Cap, which was naturally held upside down when ladling out tea, the

cap proper being the tea-scoop, and the visor, held between thumb and forefinger, serving as handle, is the most popular of all old caddy-spoons. The back of the cap is frequently adorned by a little bow of silver wire. It was also made both in London and Birmingham.

The sum of £6 10s. is the current price of a very small Georgian jockey cap, £10 or more being asked on occasion for a somewhat larger specimen. Care should be exercised in acquiring Jockey Caps, as their combined popularity and high value have been known to lead certain dishonest persons to incorporate a piece of silver bearing old Georgian hall-marks as the "button" at the top of the cap of a modern example.

I recently examined a large specimen of the Jockey Cap made by Hester Bateman for which £12 was asked. Some Jockey Caps are made partly or wholly of silver filigree, in which English craftsmen excelled. I know of one enthusiastic collector in Devonshire who can boast the possession of no fewer than nineteen examples of this variety, a pretty little nest-egg for someone in the years to come, as even the present high prices are likely to appreciate still further.

The Eagle's Feather, the Hand, and the Jockey Cap are the only relatively costly examples. Another remarkable and very scarce variety, however, is the little-known



TWO OF THE MOST BEAUTIFUL OF ALL VARIETIES

- (1) The famous "Grape-Leaf," *Joseph Willmore, Birmingham, 1810-11*
- (2) Silver-gilt "Fruit and Flower" example. *Made by Willmore in 1814-15*

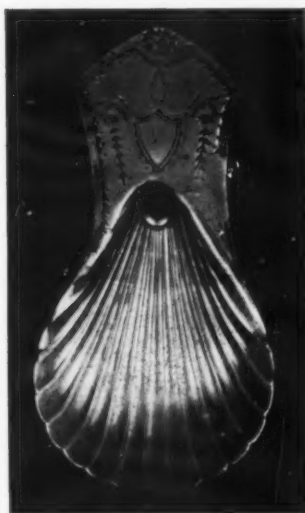
Property of Mrs. Norman Gask

Rare Georgian Caddy-Spoons

Trophy. This martial caddy-spoon shows finely embossed inside the slender, leaf-shaped bowl a contemporary trophy or memorial of a battle-victory—a Standard, Pennon, Cannon, Ramming-Irons, Drum-and-Fife, Bayonet and Sword.

Like similar victories in Delhi in the war with the Mahrattas. The Trophy illustrated no doubt reflects the military events of the time, and it is thus possible to read world-shaking history in the bowl of a little caddy-spoon.

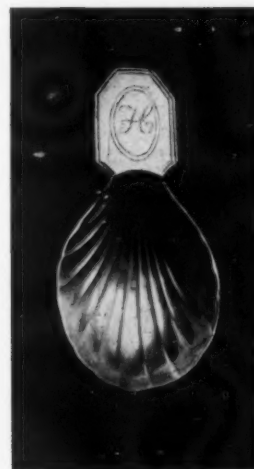
The Royal Dove, which is also shown,



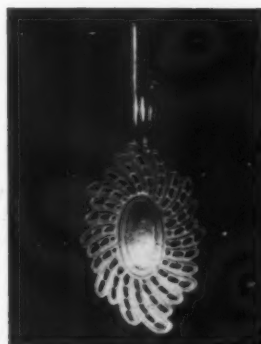
LARGE EARLY LONDON COMPLETE
ESCALLOP-SHELL EXAMPLE
*Made by Thomas Shepherd of Aldersgate Street
in 1785-6*



REMARKABLE HAND-MADE EXAMPLE
Birmingham, 1797-8
*By Joseph Taylor, maker of the "Eagle's
Feather"*



A WELL-BALANCED YORKSHIRE
EXAMPLE
*Made by Thomas Leader of Sheffield
in 1802-3*



THE "PEACOCK'S EYE"
Birmingham, 1808-9



THE "TEA MERCHANT"
A massive William IV rarity "in
the Chinese taste"
Date: London, 1831-2

This extraordinary little ladle bears at the side of the bowl the full Birmingham marks for 1804-5 with "N" within an elliptical shield as maker's mark. It will be recalled that in the previous year—1803—war was renewed between England and France, General Wellesley gaining what were hailed as great victories at Assaye and Argaum, and General

was possibly made to commemorate the second Treaty of Paris. One of the most beautiful of all caddy-spoons is that known as the Grape Leaf, which bears a finely modelled raised cluster of grapes inside the delicately veined and serrated bowl, and a grape tendril for handle, the almost microscopic maker's and other marks being punched in the tendril,

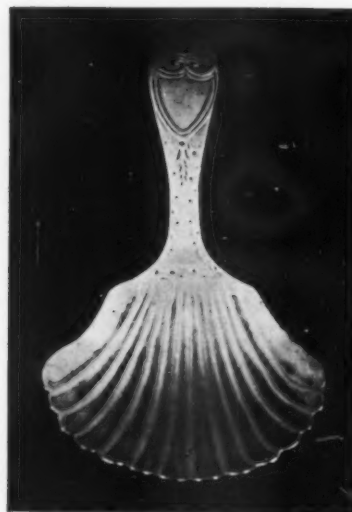
Apollo: A Journal of the Arts

although almost illegible except with the aid of a magnifying-glass. It is likewise illustrated.

How should caddy-spoons be housed? A number of collectors keep them beneath the glass of a *vitrine*, where their beauty may be seen at its best. Others prefer as receptacles the old tea-caddies of satin or other wood or



IRISH RAT-TAIL
Richard Sawyer, Dublin, 1807-9



IRISH
John Dalrymple, Dublin, c. 1790

the old rosewood or mahogany work-boxes and writing-boxes, which are frequently enriched with mother-o'-pearl and lined inside with velvet.

These boxes, which can often be acquired for a few shillings only, are not difficult to adapt into charming containers for the little ladles of bygone years.

THE MARIA THERESA EXHIBITION IN THE PALACE OF SCHÖNBRUNN

By HANS TIETZE

A HUNDRED and fifty years have elapsed since the death of the great Habsburg Empress; it was natural that the Exhibition celebrating her memory should be held in her favourite creation, the Palace of Schönbrunn. The beginnings of Schönbrunn go back to the end of the sixteenth century, but the simple hunting-lodge known as "Gatterburg," which stood on the site of the present magnificent building, and its garden were destroyed by the Turks in 1683 when they besieged the city for the second and last time. The royal summer residence which the Emperor Leopold I wanted to build on the ruins for his son Joseph was so magnificently designed in 1695 by the great Austrian baroque architect, Fischer von Erlach, the Imperial prince's instructor in "civil architecture," that it never got beyond the plan; the palace was to be erected on the hill now crowned by the "Gloriette," and a complex system of colonnades, terraces, and fountains was to form a sort of *cour d'honneur*. The way in which

this ambitious project was afterwards altered and carried out according to Fischer's second and more modest plan during the reigns of Joseph I and Charles VI is characteristic of the way in which the exaggerated pride resulting from the repulsion of the Turks gradually settled down to a sound foundation for a consolidated empire, aware of the means at its disposal. We do not know how far the plan had been carried out before the accession of the

Empress, but it is certain that a new building era began with her reign. Maria Theresa had a new plan executed by her architect Pacassi, who retained only the fundamental idea of Fischer's modified design, adapting the individual elements to the changed requirements. From about 1740 building was resumed according to this new plan, and in the course of three decades the whole was completed: the court theatre (1763) which is still used for performances; the "Gloriette," built by the architect Ferdinand von Hohenberg, who may have been inspired by Winckelmann, was added in the Empress's lifetime



FIG. I. PORTRAIT OF THE POET BERNARD
*By Liotard
At Schönbrunn*

The Maria Theresa Exhibition in the Palace of Schönbrunn

(1775); this viewpoint on the site where Fischer von Erlach originally wanted to build the whole palace, with its wide stretching arcaded wings, belongs to the landscape setting, forming as it were the backcloth in the distance.

The Empress took a great interest, too, in the laying out of the park. The Dutch garden architect, Adrian van Stekhoven, retained in the main the monumental style, making a severe network of broad avenues between walls of yew-hedges converge towards the castle, which occupies the focus of the site; terraces ascend in broad steps towards the crowning "Gloriette," while cascades surge down with great force. The decorative statues

of life; who allowed her womanly nature to guide her even as a ruler on the throne; who gave birth to a child year by year—the future Emperor Joseph II, the Emperor Leopold II, the unhappy Queen of France, the Queen of Naples, and other princesses—sixteen children in all, ten of whom outlived their mother. The magnificent portrait by Martin von Meytens in the Ceremonial Hall shows Maria Theresa still in her youthful freshness; in the pompous rustling of draperies and pearl-embroidered brocaded covers beside the crowns which are set like cupolas on their cushions, the face, neck and arms gleam above the great bell of the lace crinoline, executed in the delicate painting, which alone



FIG. II. VIEW OF THE PALACE OF SCHÖNBRUNN (Garden Front)

By Canaletto

were placed under the direction of Wilhelm Beyer, a really universal baroque genius. He began life as a garden architect at the court of Würtemberg, then became a painter in Paris, and later on a sculptor in Rome; he came to Vienna as a specialist in porcelain figures, and changed to a monumental designer as a result of the commission to decorate Schönbrunn. He had a host of assistants and the Empress herself would come to the sculpture workshops to inspect the statues in course of execution. The Salzburg sculptor Hagenauer, who made the entire sculptural decoration of one of the basins in the court and several particularly successful statues in the flower-garden (the exhibition contains an admirable statuette of "Christ at the Column," from a private collection in Hungary by Hagenauer), has recorded that Maria Theresa once spent over an hour with him, sitting first in one place then in another in order to be able to see the figures from all sides at leisure.

Instead of the magnificent airy phantasmagoria of Fischer von Erlach's plans for the palace, there arose a three-storied house with a five-arched carriage gateway which does not improve the broad façade. It became the house of a woman who looked at the practical side

betrays the miniaturist, for Meytens painted miniatures in England from 1714 to 1717. This picture, the painter's principal easel-picture, became the archetype for the many state portraits of the Empress. We find it a little more effeminate in the large family group which Meytens designed for the staircase at Schönbrunn. From the number of children depicted here—eleven—the picture must be dated about 1755; it has been placed together with another similar painting by the same artist, which however only shows nine children (circa 1752), in the section of the exhibition devoted to the "growing family." The portrait of the Empress holding the plan of the Schönbrunn gardens in her hand by A. Maron, 1775, shows her as a matron in widow's weeds, which she retained till her death in 1780. A miniature by Heinrich Füger (Fig. IV), lent to the Exhibition by the Gallery of the Nineteenth Century in the Belvedere, commemorates the return of the famous amateur Duke Albert of Sachsen-Teschen, the founder of the Albertina collection, and his wife Maria Christine from Italy, and shows him displaying the pictures he brought back with him to his mother-in-law, the Emperor Joseph II, and other brothers and sisters.



FIG. III. CHINESE ROOM, SCHÖNBRUNN PALACE

There are two aspects in which the mighty structure of the great sovereign's life appears—the official and the intimate; her power of blending the two into a unity at the highest points of her life gave her such popularity among the people. Both aspects are expressed in the interior decoration of the palace. The original division of the rooms, which Fischer von Erlach wanted to make in the Italian style, was modified by Pacassi according to a French ground plan. The "Large" and "Small" galleries now run alongside of one another, and occupy the centre of the palace overlooking the courtyard and the garden respectively. These two rooms, which usually only show the rich decoration of plasterwork, mirrored walls, and ceilings frescoed by Gregorio Guglielmi (1760-2), proud in their free architectural effect, have now been transformed into museums for the Exhibition. The Large Gallery has been made into an official hall of honour for the Empress: here is the canopy of the Habsburg throne, the portraits of Maria Theresa's statesmen and generals, including Rigaud's portrait of Prince Liechtenstein and Roslin's portrait of the Prince of Starhemberg (1762). The Small Gallery, where the marble busts of the Queens Marie Antoinette (Fig. V) and Maria Caroline by Van Poucke stand against the

short walls, mirrors the Empress's private life; here is her writing table, her sedan-chair, the cradle in which her children were shown on festive occasions, the so-called "Night Service" and "Mouth Service" made by A. M. J. Domanoeck about 1750 and consisting of fifty-three pieces of toilet and breakfast sets. Domanoeck was a goldsmith, a sculptor and an engraver, and the many years he spent in travelling in England, Spain and France did not change and hardly improved his heavy Austrian way of expressing himself. The Viennese eighteenth century does not really know the rococo nor does the flamboyant lose its constraint; we seldom find any asymmetry and then only in externals without the sparkle, the surprise effects, the lightness, which form the essential characteristics of the style. And even this reluctant form of adapting to rococo ornament corresponds only to the taste of the upper circles of court society, in fact appears only in the decoration of the Palace of Schönbrunn. Apart from the "Galleries," the Exhibition authorities have tried to preserve the original appearance of most of the other rooms, as they deserved to be included in the Exhibition in themselves. Thus, for example, the so-called Millionenzimmer, the walls of which are composed of rust-brown panelling of rosewood covered with an excessively rich framework of gilt rocaille scrollwork enclosing a remarkable series of Persian miniatures of the eighteenth century in cartouche shapes. The surprising effect of this is due to its unusual splendour of colour, to the rare exotic element which remains unrelated to the rest of the setting, not so much to the actual design of the wall decoration, or the architectural invention, which retains the usual system of broad and narrow stripes without any arbitrary fantasies. The exoticism of the "Porcelain Room" is more emphatically based on the ornamental scroll; the decoration



FIG. IV. EMPRESS MARIA THERESA IN THE CIRCLE OF HER FAMILY

By Heinrich Füger



The Maria Theresa Exhibition in the Palace of Schönbrunn



FIG. V. BUST OF QUEEN MARIE ANTOINETTE

By Van Poucke

was designed by the Archduchess Isabella of Parma, the first wife of Joseph II, herself, and is kept entirely in a mat-white and blue colour-scheme; the lustre is made of naturalistic flowers of porcelain, while the crossed parasols on the walls above, and the little pictures on the ceiling, point to China, the Chinese craze being then the most abiding. The blue wash drawings in the simple blue-and-white frames were, according to an inscription on one of them, skilfully copied in 1763 by the Emperor himself and two of the Archduchesses from "Figures Chinoises tirées d'après Boucher et Pillement." The oval and the round Chinese closets (Fig. III) yield still more freely to the Chinese fashion. Both show the same style of decoration, the graceful Eastern vases on consoles and the dark lacquer panels on the dull white wood panelling. The round Chinese study was the Empress's favourite room. She had an apparatus fixed in the

richly inlaid floor through which a table ready laid for meals could be raised. The Exhibition shows it set with the beautiful dinner service lent by the "Silberkammer," which has become a museum since the Revolution. As it is an oval table it is no doubt right that the places are arranged all round; a ceremonial banquet at a long or horse-shoe table was usually so arranged that the honoured guests sat only at one side, and could thus be seen by the spectators as on a stage.

One of the five pictures representing the wedding celebrations of the Kaiser Joseph II, which are let into the wall of the "Ceremonial Gallery," shows such a public banquet. The Empress's son, round whom legend has been so busy, and his young love stolen by death after a short spell of happiness, occupied the imagination of the Viennese people a great deal. The Baroque Museum has exhibited the "Memorial" executed in silver and alabaster by the sculptor J. G. Dorfmeister in 1760-1 in order to present it to the court on the occasion of the young Emperor's wedding. The artist has described the work in his autobiography. "The group represents a sort of petition and that is why I always call it the Memorial . . . The two deities Apollo and Minerva who are allegorical representations of the young couple, the Emperor Joseph II and Isabella of Parma, are seated on a cloud; and the Genius, whose form I assumed, presses his hand on his heart, and hands a petition to Minerva in which the following words are inscribed: 'Suscipe celsa studentem.'" The features of the young Emperor are quite recognizable, as can be seen by comparison with the portrait by Liotard in pastel (Fig. VII) dated 1762, and in the life-size portrait of Joseph and his brother, the Grand Duke of Tuscany, painted by Pompeo Batoni during the Emperor's stay in Rome in 1769. The Memorial, a characteristic cabinet piece almost 20 inches high, is one of the best examples of Austrian sculpture on a small scale. It gives such clear expression to the creator's artistic language that it was possible to ascribe to Dorfmeister a series of lead

figures related in style; the two pendant figures from a private collection in Berlin: "Leda with the Swan" and "Venus chastising Cupid"—the bow she is taking away from him is now lost. They were formerly known under the collective name of Donner, whose overwhelming personality left a mark even on the art of the second half of the century. Donner's slender proportions, the serious classicism of his heads, as shown in his most popular creation, the fountain in the New Market in Vienna, made such strong impression on the eye that every piece which recalled his art, however distantly, was attributed to this master of the first half of the century, especially if it was in lead, as Donner was particularly fond of this material. The scientific study of Austrian baroque is only a generation old; where figure representation facilitates the recognition of an individual style, we are beginning to see more definitely

Apollo: A Journal of the Arts

today; various artistic personalities are being picked out of Donner's collective work besides Dorfmeister and Hagenauer. But where there is no figure element we can only follow outward evidence.

In the Koloman Monstrance from the Melk Monastery, which figures in the section devoted to ecclesiastical art at the Exhibition, we can discover the date of its production from the hall-mark (1752), and the initials J. M. indicating the goldsmith Josef Moser, but the miniature kitchen with the clock remains anonymous.

The drawings of the period of Maria Theresa which have been lent by the Albertina in astonishing wealth and high quality are a sort of appendix to art history though æsthetically they often touch us more closely than the work they served as preparations for. The great fresco painters of the period—Troger, Maulpertsch, Kremser Schmidt (who, by the way, ought to have been represented



FIG. VI. THE CORONATION OF KING JOSEPH II AS ROMAN EMPEROR IN FRANKFURT (1764)

*By Meytens
At Schönbrunn*



FIG. VII. PASTEL PORTRAIT OF EMPEROR JOSEPH II

By Liotard

by an example of his painting), express themselves more clearly in this way. The drawings, as well as the statistical representations relating to the population, the economic history of Austria under Maria Theresa, and the collections of miniatures, coins and medals, the exhibitions of music, hunting, the army and warfare, are all arranged in rooms whose unassuming decoration cannot compete with the objects here assembled. Only the theatrical exhibition was placed in the Ceremonial Hall and the exhibition of books in a room decorated with wall paintings set in the walls. They belong to the school of Meytens and represent the celebrations connected with the coronation of Joseph II in Frankfurt, at which the young Goethe was present and has described in "Dichtung und Wahrheit" (Fig. VI). But in nearly all the rooms, unobtrusively placed under glass on the tables, are autograph manuscripts from the archives. These documents illuminate the Empress's many-sided nature most clearly. The drastic language of her remarks cuts across the tortuous legal style of the papers brought before her notice; she was the busy woman who found time for everything, who ordered the daily occupations of a child archduke with as much attention to detail as the march of her armies; who with a tired hand bequeathed some last remembrance for true service.

A difficult life, troubled by many conflicts, comes to light out of the past through the exhibited manuscripts. The rich splendour of these rooms, the proud portraits of the generals, the statesmen, the flourishing of art, of music, of the theatre—all this grows pale as we enter the last room of the Exhibition, devoted to the

The Maria Theresa Exhibition in the Palace of Schönbrunn

Empress's enemies, the "Foreign Powers." Here is Duplessis' portrait of Cardinal de Fleury, who led the anti-Austrian policy in France and took part in the battles at Maria Theresa's accession, which were to dissolve the Habsburg Empire. Here are the portraits of the principal actors in the Seven Years War—that of the Marquise de Pompadour by Boucher, from the Rothschild collection, Vienna; of the Prussian King Frederic II by the Berlin painter Heinrich Franke; of the Tsarina Catherine II; and finally of William Pitt, Earl of Chatham,

the leader of English foreign policy from 1756 to 1761, who financed the Seven Years War.

We look out through the plate glass of the tall windows far out across the park. A magic effect of the glass makes the brilliant summer green of the clipped tree-tops and the thick bowling-green assume a blue tone, resembling the elegant, slightly melancholy tone of faded Gobelins. Even living nature surrounding the palace lies outside, like a sunken world, a great history, having no connection with the planless, distorted picture of the present.

THREE UNKNOWN WORKS BY GIOVANNI SANTI

By W. SUIDA

WE know of a good many works by Giovanni Santi, Raphael's father, mostly signed altarpieces, still to be found in the Umbrian towns for which they were painted. The style of this sound and deliberate painter did not undergo many changes in the course of his not very long career, and it is therefore possible to ascribe some unsigned works to him without much hesitation.

To the already well-known number of his production we will add here three smaller works. A picture of a "Madonna" in a private collection in Vienna* appears to belong to the early phase of Giovanni's work. The naked infant Christ stands on a marble parapet raising his right hand in blessing and holding a bird in his left. The Virgin, who touches the Child without actually holding him, has her left hand raised to her breast with the palm towards the spectator. It is not easy to interpret this gesture. Presumably it is intended to bid the spectator receive the Child's blessing with silence and prayer. The same attitude appears in two of the painter's larger altarpieces in the Urbino gallery and in Fano. But in both the Child Christ, otherwise very similar in type, is represented sitting and not standing. The colours of our picture, which is very well preserved, are deep and luminous; the Virgin's crimson dress and dark

blue mantle with a glowing green lining, fastened on her breast with a brooch, produce a rich harmony. Both the colour and the types of the figures occur so frequently in works certainly by Giovanni, that there can be no doubt about his authorship. So far as the half-length of the "Madonna" is concerned, this picture is closely related to the one in the Berlin Museum. They were probably painted at about the same time, though

the newly-discovered "Madonna" produces a quieter and more solemn effect.

A second picture of the "Madonna"* by the same master offers a much more intimate rendering of a similar theme. The Virgin bends forward with motherly care and holds the sleeping Child, who is again quite naked, in the broad folds of her mantle. With one hand she supports his head, with the other she holds her mantle. The colours of the draperies are very similar. The brooch has become still richer. Mary appears to be on a terrace terminating at the back with a balustrade decorated with meander ornament. Behind her is a narrow curtain on either side of which are glimpses of landscape, on the right an imposing castle, on the left hills and rocks. The features are somewhat more delicate than in the preceding picture. Reddish colours are noticeable in the flesh tones. The Child has no nimbus at all, the



MADONNA AND CHILD

By Giovanni Santi

In a private collection in Vienna

* Wood, with original old frame, 67 by 45 cm.

* Wood, 54 by 39 cm.

Apollo: A Journal of the Arts

Virgin's has been transformed into a mere circlet of light, sharply relieved against the periphery.

There can be no doubt that this picture belongs to a later phase, or, rather, Giovanni Santi's last period. The painter has treated the same theme very similarly in the picture in the London National Gallery. But it is clear that this London picture has more connection with the earlier phases of Giovanni's art than the one we are concerned with. The marble slab on which the Child lies still appears in it. The type of the Virgin is on the whole nearer to that found in the earlier altarpieces. The brooch is simpler in form. The newly discovered picture surpasses the London version in its effect.

The third picture which can be published here is a small panel in the form of a predella, though it may never have served such a purpose. In the centre the adoration of the Infant Christ is seen. The composition with the Virgin kneeling and the naked Child lying on the edge of her mantle spread out on the ground corresponds more or less to the form in which this scene was usually represented in Central Italian art, Florentine as well as Umbrian, in the latter part of the fifteenth century. But it is very unusual to find two large angels wearing long flowing robes standing by and, moreover, in such a manner that one of them occupies the centre of the picture and appears in a sense the principal figure. A long, simple building with a thatched roof, the Bethlehem stable, is seen above the central group. At each side of the scene stands the figure of a saint, St. Francis on the right, St. Sebastian on the left. Giovanni Santi's hand is quite easily recognizable in this little picture. The Virgin, as well as the Child, are unmistakably types often found in Giovanni Santi's art. The angels with their peculiar draperies falling in rich, but rather clumsy and heavy, folds over their slender forms are closely paralleled in the "Muse Clio," in the Palazzo Corsini, Florence, whose connection with the art of Giovanni Santi has been rightly emphasized by



MADONNA AND CHILD

[By Giovanni Santi]

Collection of Herr A. E. Silberman, Vienna



THE NATIVITY AND TWO SAINTS

By Giovanni Santi

Collection of Herr Oskar Bondy, Vienna

A. Venturi.* The form of St. Francis, too, is to be found again in Giovanni's undoubted work. We need only recall certain figures in the frescoes of St. Domenico at Cagli. The figure of St. Sebastian may at first appear surprising and strange. But the riddle is soon solved when we realize that Giovanni has here borrowed from one of his great contemporaries. The figure is copied fairly closely from the youth in Andrea Mantegna's engraving, "The Bacchanalian Group with the Wine Press," B. 19. This fact forms a charming illustration to those verses of rhymed chronicle in which Raphael's father alludes to various artists of his day with words of homage and admiration, including Mantegna, of whom he says that Duke Federigo of Urbino greatly admired his paintings.

The little picture in the Bondy collection certainly belongs to Giovanni Santi's last years. He died relatively young in 1494. If the little picture can be dated 1490 (certainly not later than 1494) this would give a *terminus ad quem* for Mantegna's engraving.

* *Storia dell' Arte Italiana* VII, Parte II, p. 192 seq.





THE BOARDROOM OF THE MATCH HOUSE, STOCKHOLM

Architect: Ivar Tengbom

IVAR TENGBOM: ARCHITECT, STOCKHOLM

By KINETON PARKES

IN an ancient city there is generally some need for demolition for which no excuse is required. There is generally some need for preservation for the neglect of which no excuse can be found. One of the first problems the architect finds awaiting him is that of his locality. No matter how fine a design is intrinsically, it will suffer if this first principle is neglected. Ivar Tengbom has the genius of locality: he has constructed in an ancient city, and has made the architectural assets of Stockholm his own. He has not only considered streets and squares, but districts, and has adorned them. He is helping to make Stockholm the headquarters of the European architecture of today. It has already in Ragnar

Östberg's Stadshus one of the greatest modern European pieces of architecture, in an environment of Venetian character, for Stockholm is called the Venice of the North. It has in Erik Lallerstedt's School of Architecture and Engineering one of the finest new educational buildings. It has new churches and new business buildings which equal, if not in size, then in excellence, any to be found north of the Baltic. It has, moreover, realized the principle of the co-ordination of the arts as well as any other country in the world—by no means the least important consideration in modern architecture.

There is no hurry nor hustle in Swedish commerce and finance, and none in Swedish

Apollo: A Journal of the Arts

architecture and the allied arts. Everything is deliberate, sedate, calculated. In the Swedish mentality there is less of vivid spontaneous imagination than of scientific prophecy. The Swede prophesies on a certainty; on, at any rate, the carefully balanced probabilities which amount to certainty. That is the modern form of imagination; the imagination possessed by the engineer; the structural imagination.

those things that can be made to function in a building, rendering it a more perfect and more efficient and more beautiful complex. Strain and stress are but equal factors with ornament; the sole aim of the architect-engineer is balance.

No building is beautiful without balance, intrinsic and environmental. No balance is possible without ornament, for ornament is the



THE SEMICIRCULAR COURT OF THE MATCH HOUSE, STOCKHOLM

Architect: Ivar Tengbom

Important as was structure to the Egyptian and Gothic builders, it is more important still to the builders of today. Structure being the imaginative force of the future and the decorative complex an appanage, it might seem that the latter was to serve only in a secondary capacity. Such a view is an illusion. The structural imagination reacts to decoration primarily and exploits it into its content. The genius of locality begins with its anticipation of decorative effect; the reaction of place on structure; that of structure on place. Structure and decoration form an insoluble interaction. The architect-engineer does not speculate merely in steel and concrete, but in all

great correlator of parts. In the resolution of the will-to-form, resides the ultimate rhythm which is the secret of the creation of a work of art.

The imaginative artist—whether in steel and concrete, or in granite, brick and plaster—correlates his factors in the initial stage of his intuition; he does not add one to another at subsequent periods. His conception is an entity of being and position; from its creation, a foetus fraught with all the consequences of organic birth. Organic development is as imperative in art as in biology inasmuch as all the parts are needed for the balanced vitality of the whole.

Ivar Tengbom: Architect, Stockholm

Ivar Tengbom possesses the creative imagination working through his Swedish habit of thought, tempered by this biological constant. His intuitions envisage the ultimate; they are organic. Environment, function, material, enhancement arise in his mind with a precision which makes for spontaneity and engenders his style. His conceptions are

indicated are already credited to Ivar Tengbom's account at Stockholm: his Enskilda Bank House, Match Combine House, and Concert Hall. There are other buildings of hardly less vital character, if of somewhat less public importance: Högalids Church at Stockholm, Arvika Church, Borås Town Hall, and Vänersborg's Enskilda Bank Houses.



THE DIANA
FOUNTAIN IN THE
COURTYARD OF
THE MATCH
HOUSE,
STOCKHOLM

Sculptor: Carl Milles

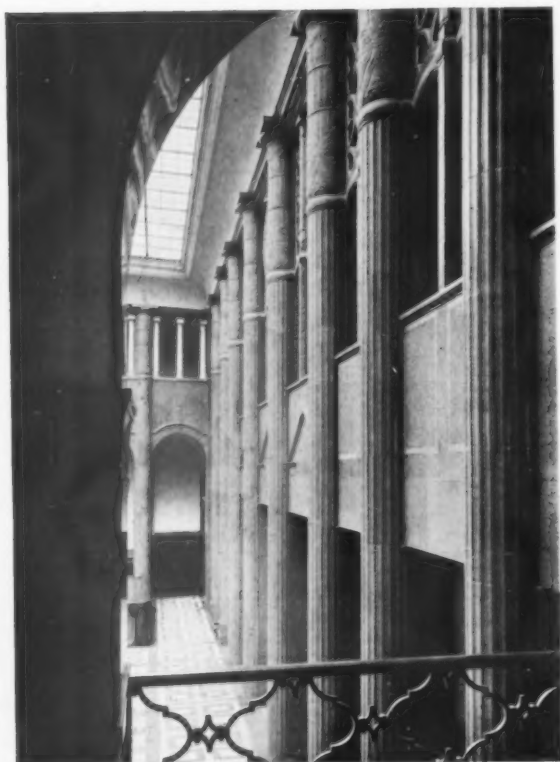
organic, demanding due development for their emergence as vital entities. He visions his creations as ultimate works of art embracing all the aids which architecture has at command, and he works with his brother-artists—sculptors, painters, craftsmen—from the conception. He and the others are the factors in gestation, a healthy heterogeneity designed for the completion of a homogeneous whole.

Three such organic entities as I have

He has built also the "Svenska Dagbladet" newspaper offices and various other offices and hospitals, private houses for Mr. Trygger, the Swedish Minister for Foreign Affairs, and others. Schools, factories, restaurants, and water-towers he has taken in his stride: not a bad output for a man of fifty. There is, however, a great building boom in Sweden, and Ivar Tengbom is a vigorous personality. Last summer I dined with him at the restaurant

Apollo: A Journal of the Arts

on the island of Skansen, Stockholm's open-air Ethnological and Zoological Museum, as the guests of Carl Milles the sculptor. The two Swedish artists are contrasts in type: the sculptor short and broad with massive head and wide-set wondering poet's eyes; the architect tall, thin, almost hatchet-faced, and somewhat grim, alert, reserved, powerful; but both



THE LOFTY PILLARS OF THE HALL OF THE ENSKILDA BANK, STOCKHOLM

Architect: Ivar Tengbom

essentially Swedish in their obvious capacity and capability.

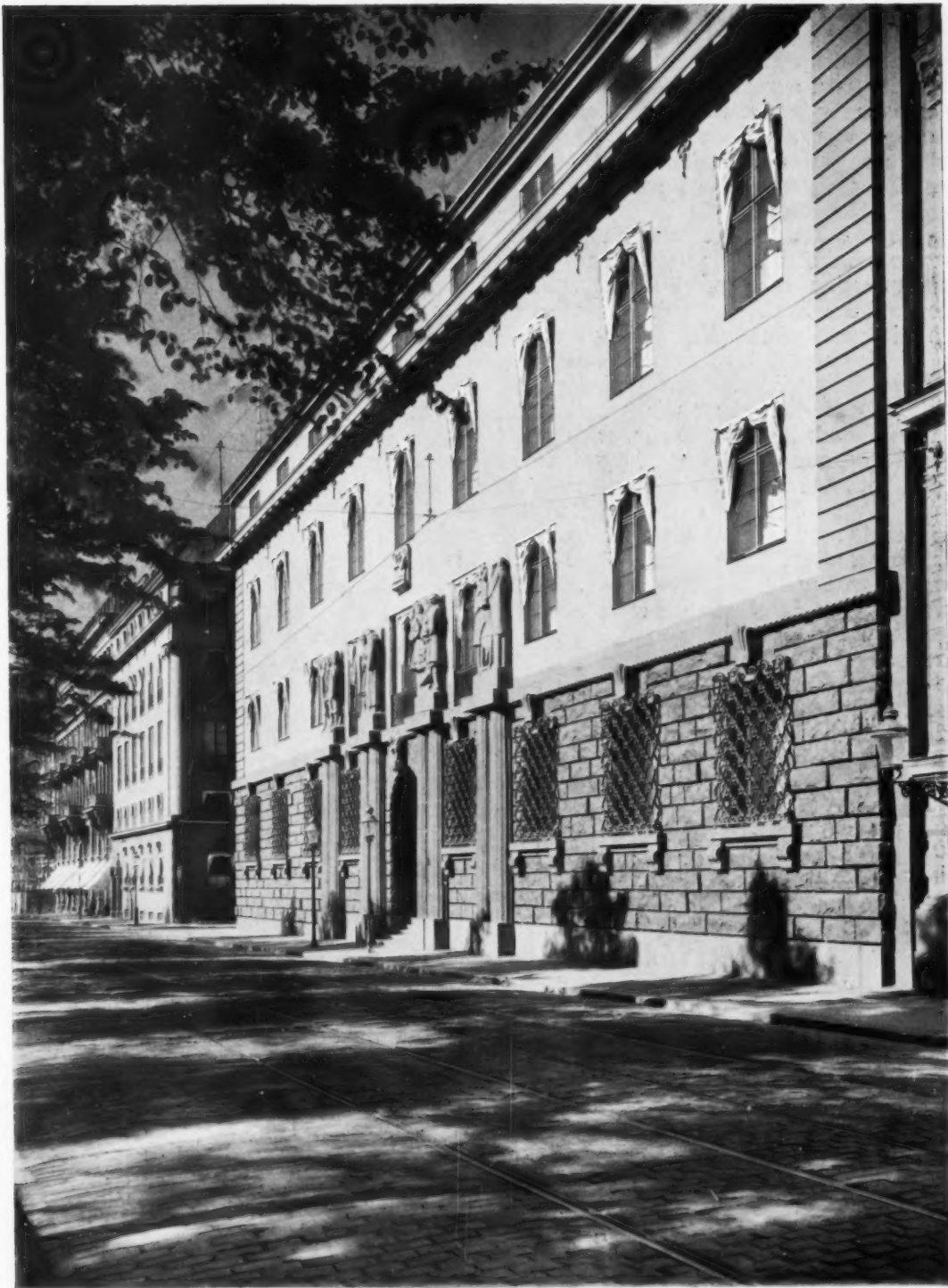
Ivar Tengbom was born in the south of Sweden in 1878, and was educated at the Chalmers School at Gothenburg. His architectural education he pursued at the Royal Swedish Academy in Stockholm, where he was awarded the Gold Royal Medal. For a time he practised and then set out on a Continental architectural tour. On his return he went into partnership with E. Torulf, of Stockholm and Gothenburg, but from 1912 he has been in practice on his own account in Stockholm,

where he became Professor of Architecture at the Academy School. His position in Sweden is a distinguished one, for he is official architect for the Royal Palaces of Stockholm and Drottningholm, and in 1924 was appointed by the Government General Director and Chief of the Office of Public Works. He is a member of the Swedish Royal Academy and of the Academy of Engineering, and abroad his contributions to architecture are recognized by his election to the Prussian Academy of Art at Berlin, and as corresponding member of the Central Association of Austrian Architects, and the Royal Institute of British Architects, London.

One of the schemes of reconstruction in Stockholm fell to Tengbom. The site was on the side of the Kungsträdgården with a return into the small street called Wahrendorffsgatan, a wide, open space where people sit beneath the trees and read the newspapers. His three large structures—two houses and the Enskilda Bank—now give character to what was before an uninteresting front of French and Italian Renaissance copies, due to the imitative faculty of the Swedish architects of the beginning of the nineteenth century. The new building is traditional Swedish of the Karolinsk period, a style of granite and rough-cast with small flush window openings, a cornice and storey above. The dado of black rusticated granite to the height of the first floor, with its return into a paved courtyard at the side with a separate entrance and simple iron gates, is broken by windows which are guarded by ornamental grills of wrought iron. The main entrance with its half-dozen steps and its carved-figure keystone is flanked by four sets of plain fluted pilasters, each pair supporting a sculptured figure group by Carl Milles, on which the architect has relied for decorative distinction exteriorly. They are divided by first-floor windows, above the central window being another, but smaller, carving. The carvings are colossal granite high reliefs representing the sculptor's allegories of trading during four centuries of Swedish commerce.

It is a peculiarity of Swedish town buildings I noticed repeatedly, that the street façade, however considerable, gives little indication of the spaciousness within. The Swedish psychology accounts for this: there is always more than meets the eye at a first glance, and this feature of the Enskilda Bank is repeated

Ivar Tengbom: Architect, Stockholm



THE MAIN FAÇADE OF THE ENSKILDA BANK, STOCKHOLM
Architect: Ivar Tengbom Sculptor: Carl Milles

Apollo: A Journal of the Arts

with even more force in the Match Combine building, but on a less spacious scale. The spaciousness of the interior of the bank, therefore, comes as a surprise. The open area of the garden is forgotten; a new scene of marble granite opens out. The pilasters of the exterior give no warning of the pillared effect of this great banking hall, flooded with light and filled with fresh air. Spaciousness is the prevailing impression, and this connotes easy observation, in this case unmodified by the other impression of parallel privacy. The business of the Enskilda Bank is conducted with a minimum of crowding amidst a maximum of aloofness. The wide space is lit by a huge flat skylight. The serried pillars with the same diameter their whole long length are fluted, baseless, Doric, except that decorated cylinders, almost Egyptian in character, carry the flat capitals that support the cornice. Behind them are galleries and stairs in double and treble tiers with ornamental screens or arcading. The simple Doric effect is marred by the patterned screen work. Below the great hall are the offices and strong-rooms, lift receptacles and retiring rooms, all richly constructed of gleaming granite and marbles, a fine environment for the solid character of the business which is conducted within this sound building.

An even simpler street façade is provided by Tengbom, and a no less important reconstruction achieved in his stately offices for the Swedish Match Combine. In a street hitherto devoted to the town houses of the Swedish nobility, Västra Trädgårdsgatan—a quiet and unassuming minor thoroughfare therefore—Tengbom has provided a setting for the activities of one of the two leading Swedish financiers, Mr. Ivar Kreuger, which is personally appropriate. The financier ever retires from the public eye, it is only the account of his transactions that is ever within it. The building provided for him is a congeries of cells; it is almost monastic, except that the cells are for working in, not for sleeping in. The street front, 200 ft. in extent, is quite plain as to its central part, which is flanked by sections in which the plain rough-cast of the whole is broken by rusticated bases and marked into parallel lines by sunk joints. The plain flush windows are in four continuous lines throughout the triple range, except in the centre where the entrance occurs. A plain,

slightly decorated unbroken cornice makes a fine rigid skyline for a finish.

What might have been over-severity in the treatment is avoided by the very charming entrance, level with the pavement from which two baseless, plain, square pilasters guard two baseless, plain, circular pillars with Corinthian capitals supporting an architrave broken in its plain surface in its centre by a boss of ornament. Three windows above this are embodied in a corbelled scheme for the support of the beautiful wrought-iron balcony, designed by Robert Hult, who is responsible also for the fine iron gates below which form the complementary in the entrance design. Inside the gates the tessellated pavement begins; on the right is the porter's lodge, on the left an office; three pairs of pillars support the hall ceiling and give on to the semicircular court in front. This is the great feature of the building in which the architect has joined forces with the sculptor and produced a result which is beautiful without any qualification. This fountain court is called Midsommarvaka, or Midsummer Vigil, and the fountain itself, the work of Carl Milles, is named after Diana, whose figure it bears. The whole design is symbolic of the purpose. It is a sylvan conception, appropriate to the association with the woods from which the timber for the matches is derived. It stands in the middle of the court and consists of a flat plinth of veined marble bearing a shallow basin in which are placed some sculptured groups, and into which the jets of water fall as they issue from the beaks of birds on the branches of the symbolical trees and from the half-globe on the central pillar from which the charming figure of the goddess of the chase rises. The bronze has an exquisite green patina, and the whole effect is light and fanciful so designed as not to obscure the view from the street entrance to the entrance to the actual building on the further side of the courtyard; in point of fact, designed as part of this entrance view. It is in such details of design that Tengbom scores, and, in his co-operation with Carl Milles, excels. A deer and a wild boar are sculptured animals by Milles which adorn either side of the court. Ten pilasters and pillars of marble form the flat side of the court's semicircle, all with Corinthian capitals. The ground storey of the semicircle facing the court has its windows divided by oblong

Ivar Tengbom: Architect, Stockholm

panels of blue-grey marble with mouldings around them, and above this is the rough-cast. The central large windows of the great curved boardroom form a design, with the entrance, of a simple and pleasing baroque character, with carved lions at the bases of the lateral columns of marble with their Ionic capitals of double volutes, and above another wrought-iron balcony.

which some fifty varieties of wood have been used by Ewald Dahlskog, and the subjects of which are Thor and Prometheus. The furniture in this apartment, as well as the more important of the others, was designed by Carl Malmsten, and the textiles made up by Elsa Guldberg.

The Stockholm Concert Hall is Ivar Teng-



THE SMALL HALL
OF THE
KONSERTHUS,
STOCKHOLM

Architect: Ivar Tengbom

Sculpture and ironwork are not the only architectural aids employed in this fine scheme, for mural painting, too, has had its chance, and marquetry and furniture. Their effect is seen in the partly circular boardroom with its table shaped like the room and its walls colonnaded. Behind the tall marble shafts an allegorical painting by Isaac Grunewald occupies the curving wall; at either end are the fireplaces of plain marble surmounted by large panels of marquetry reaching to the frieze in

bom's latest building and his masterpiece. When I saw it towards the end of 1928 it was practically finished. It has been erected regardless of expense and largely by subscription, and all the resources of the structural and pictorial arts have been exploited on its behalf. It stands, with Ragnar Östberg's Stadhus, among the most important pieces of architecture in Northern Europe of the century. It is a noble structure on a fine site; it is an isolated block with the main façade forming

Apollo: A Journal of the Arts

one side of the great market square, Hötorget; a temple façade with ten tall chamfered stone columns rising on square bases at the height of fifteen steps, with five more steps rising to nine entrances surmounted by five balustraded windows, with nine more immediately beneath the architrave, and on a level with the modified Corinthian capitals. Above there is a decorated cornice which returns, after a recession from



THE GREAT HALL OF THE KONSERTHUS,
STOCKHOLM

Architect: Ivar Tengbom

the column structure, along the sides, and above which there is a balcony and roof chambers with windows. The design is classical, but vertically elongated to an unusual though not displeasing degree; it is plain, almost to severity.

Within there is a change, for everything is on the sumptuous scale. There are two chambers for performances, the large and small halls, with conductors' rooms, library, rooms for orchestra and performers; many smaller ones and corridors where refreshments are served, and where friends meet to discuss the music and other affairs. The Konserthus is,

in effect, a great social club-house as well as the headquarters of music in Sweden. The number of doors, stairways, passages and rooms is phenomenal, but never puzzling. The plan is simple and effective in spite of the complex requirements, the rooms for committees and conferences and other extra accommodation surrounding the main performance halls. The entrance hall is long; its decorated plaster ceiling is not high; it is supported by massive square plain columns which have much to carry above. Between these are placed the five statues of music by Carl Milles, and on the other side each column bears an elaborate lighting bracket in metal. The long corridor of the cloakrooms is remarkable for the massive candelabra on large veined marble cubes placed on either side of each apartment. The great hall is temple-like. Behind the stepped platform for the orchestra there rises a modified classical bay, the decorated roof and pediment with modelled relief supported by twelve slim columns with decorated capitals. On either side are windows with metal screens and hanging tapestries. The floor is covered with unbroken rows of fauteuils, and there are two tiers of side and end galleries partly supported by similar slender columns rising to the roof which commences with an ornate cornice, the ceilings of the galleries being similarly enhanced. The fronts of the galleries are also elaborately decorated, and the lighting pendants have each a small sculptured figure. The lesser hall has an elaborately decorated ceiling and walls of painting and relief plasterwork, on the pilasters as well as the spaces between, but the effect is not overloaded. The doors of the halls are of fine woods, some of them with marquetry panels by Ewald Dahlskog of musical subjects. Throughout this splendid creation, sculpture in the round by Carl Eldh, Carl Milles and Ansgar Almquist, reliefs by Hjördis Tengbom, Einar Forseth and Nils Olsson, are added to ceiling and wall-painting by Isaac Grunewald. Bronze and iron and brighter metals, mosaic and ceramic have lent their aid, and textiles and furniture have all been specially designed to accord with the general architectural scheme. Everywhere the crafts have aided the architecture, or, rather, they have been combined with it to make a homogeneous whole of the most convincing character by the master mind of Ivar Tengbom.



JACQUES-ÉMILE BLANCHE

By JOHN ROTHENSTEIN

The author desires us to say that owing to his absence from England, a delay occurred in forwarding the proofs, in consequence of which the article went to press without final correction. We regret especially that the name of Mrs. Saxton Noble is incorrectly rendered.—EDITOR.



MRS. SAXTON NOBEL AND DAUGHTERS

By J. E. Blanche

JACQUES-ÉMILE BLANCHE

By JOHN ROTHENSTEIN

“**D**EGAS nous disait: ‘Dessinez, ne peignez pas d’après nature.’ Whistler: ‘Ne peignez que d’après nature.’ Les impressionnistes ne dessinaient pas, ils couvraient des toiles de colorations aussi claires, aussi légères qu’étaient sombres des harmonies de l’école whistlerienne. Restait de la marge entre ces deux visions du monde, plein de littérature symboliste, mais passionné pour le visage humain, je m’imposais d’apprendre la grammaire picturale, à droite et à gauche, au lieu d’en recevoir ingénument les leçons d’une seule bouche.”

M. Blanche thus clearly described his own position in relation to the two æsthetic

forces which governed his youth. There is about this artist’s mind a balance, an element of compromise which has always prevented him from submitting whole-heartedly to the formulæ of any school. And so, after nearly forty years, we find him still “between two visions of the world.” It does not matter that the two dominant visions confronting us are no longer the same: for balance and instinct for compromise are inherent in M. Blanche’s mind, that is to say, independent of any particular conditions. And so, in the contemporary art-world of France, he is a lonely and isolated figure. By reason of the influence of impressionism which his own

Apollo: A Journal of the Arts

painting clearly shows, and the outspoken nature of his voluminous critical writings, *les académies* regard him askance. A purely linear, and therefore anti-impressionist element in his own painting, and his obvious indifference to fashion, makes him, despite the personal affection of such men as MM. Paul Morand,

M. Blanche, who had sketched ever since he was capable of holding a pencil, at the age of twenty began to devote himself entirely to painting. The artist whom he at that time most admired, and whose studio he hoped to enter, was Fantin-Latour. But when the would-be pupil showed the master some



SIR ANDREW AND LADY NOBLE

By J. E. Blanche

Jean Cocteau and André Maurois, an object of suspicion, of suspicions justified by his juniors. For has he not recently set artistic Paris by the ears by making, in "*L'Art Vivant*," the most searching hostile criticism of the works of Van Gogh which has yet appeared by a reputable pen? But in spite of the unorthodoxy of his views, he is, almost alone of his generation, capable of catching and retaining the interest of the young. Editors of the most "advanced" journals are constant in their demands for his views upon this young artist, that problem of the hour.

examples of his work, he was bluntly advised to seek some other profession. Fifteen years later, in 1895, when M. Blanche achieved his first great popular success with "*La Famille Thaulow*," which now hangs in the Luxembourg, Fantin-Latour went to his mother to tell her that he had been wrong about her son. "I have been mistaken," he said simply. But there were others who perceived M. Blanche's talents more opportunely. Degas said, "*Je crois que Jacques Blanche va être un vrai peintre.*"

Manet, who was an old man whose end

Jacques-Émile Blanche



JEAN COCTEAU

By J. E. Blanche

Musée de Rouen

was not far off when M. Blanche was taken to his studio, also encouraged him. At first he took little notice of the young man; but one day he said to him: "Bring a *brioche* with you when next you come to see me." The *brioche* was duly brought. "Now paint that," said Manet. The old artist was so delighted by M. Blanche's handling of the most prosaic of subjects that he exclaimed: "Vous êtes un peintre."

M. Blanche watched Manet painting his last pictures in his studio in the Rue de Clichy. And what he learnt during the short time which yet remained to the master served to lay the foundation of both his method and his style of painting. The influence of Manet upon M. Blanche's work remained unchallenged for the next seven years or so. But towards 1888 he came temporarily subject to the teaching of Whistler, to whom he was introduced by Mr. Sickert. Then followed a stronger and yet, to M. Blanche, a less sympathetic influence—stronger, since Degas was a profounder and an altogether more formidable personality than Whistler; less sympathetic,

because his constant insistence upon the necessity of composing paintings from drawings, instead of painting directly from nature, conflicted with a feeling for actuality which M. Blanche conceived to be an integral part of his nature. But since then his memory has developed so phenomenally that he is able to rely upon it to an extent which in his youth he never imagined to be possible. There succeeded to the period of subjection to the stern doctrines of Degas what is in every way the least interesting of the artist's whole life. During this time he was engaged upon a series of portraits of women. These were painted in a loose, pseudo-English eighteenth-century style. "La Famille Thaulow" is the most accomplished work in this manner. Great popular success attended these pictures.

But M. Blanche soon became agitated by profound dissatisfaction with his own work. Painful years of perpetual anxiety followed, perpetual questioning, perpetual painful exploration of technique after technique. By about 1900 something had emerged. In this new manner he completed a series of men's portraits. In these tactile values have clearly been studied with the greatest care, and the paint glazed in thin coats on a monochrome base.

In spite of the immense pains which he



LA COMTESSE DE NOAILLES

By J. E. Blanche

Musée de Rouen

Apollo: A Journal of the Arts

took in attempting to perfect this technique, its results proved on the whole disappointing. Several of the pictures painted in this way turned dark and opaque, and so M. Blanche at once abandoned it. Despairing of highly organized technical methods, he began to paint directly, with great freedom and assurance.

The sharpness and swiftness of drawing which the work of this period reveals show that the preceding years of painstaking study had not been spent in vain. In 1905, painting with greater and greater freedom and ease, the artist moved to London, where he remained for six years. Using a four-wheeler as an extra studio (for he already had one in William Street, Knightsbridge), he made a great number of finished paintings and studies of the town.

I know of no paintings of London by a foreigner since those of Whistler which reveal so subtle an understanding of its essential character as those of M. Blanche. Is it too much to suggest that Londoners should have the opportunity of seeing them?

While the war lasted, M. Blanche painted hardly at all. During those years he exchanged the brush for the pen. Since the war he has carried further towards perfection the free and swift execution he was developing before it.

At irregular intervals M. Blanche had from



M. ANDRÉ MAUROIS

By J. E. Blanche

Musée de Rouen



STUDY FOR PORTRAIT OF IGOR STRAVINSKY

By J. E. Blanche

Musée de Rouen

very early days contributed articles to various art journals. But from 1911 he must be considered as much a writer as a painter, for in that year he started "Aymeris," a long autobiographical novel, which was completed on the eve of the war. From 1914 until 1917 he kept his remarkable seven volumes of war diary published at intervals under the title of "Cahiers d'un Artiste," the influence of which is discernible in "La Recherche des Temps Perdus" of his intimate friend, Marcel Proust. Since that time he has written regularly for "L'Art Vivant," and published, under the name of Jaime de Beslon, two rather improper volumes of short stories: "Idéologues" and "L'Anneau Tensimétrique."

Besides his range, insight and great ability as a painter, he has two qualities which give him an especial importance. One is his immense productivity; the other his attitude towards his young contemporaries.

The ability to produce upon a great scale is far from being a sure sign of genius. Nevertheless, it is a quality which is often the accompaniment of gifts of the first order and one, furthermore, in which the present generation, with a very few exceptions, is

Jacques-Émile Blanche

notably deficient. And so M. Blanche's restless energy and unflagging interest in every form of creative activity now stand out the more sharply.

And so with regard to his judgments of his younger contemporaries and their works. In a world in which the young treat their elders with contempt; in which the elders either mutter darkly of Bolshevism and impending doom, or attempt with sickening humility to identify themselves, at all costs, with the latest craze of their juniors, there are few indeed, at any rate in the world of art, endowed with character sufficient to allow them to form impartial judgments. M. Blanche is remarkable even among those few. He remains true to the standards of his own generation. That is to say that he holds that Manet, Degas, Renoir and Monet were the last artists to possess real technique. "In those days," he said to me, "even artists of the fourth rank possessed technical abilities which nobody has today. But at the same time, what the best of the men of today are attempting to express interests me more, seems to me to be more important, than what even the best of my own contemporaries tried to say." He views the present generation, in a word, with the same impartiality, with the same keenness with which our best historians envisage the past. Thus, stern critic as he is, his criticism of everything new and his friendship are alike sought eagerly by the ablest among the younger generation.

This close connection with literary and artistic movements is no new thing for a member of the family Blanche. The artist's grandfather, Esprit-Silvestre Blanche, the celebrated alienist, enjoyed the friendship of Balzac and Dumas *père*. To the house of his son Emile, who was an even more celebrated member of his father's profession, came regularly such men as Delacroix, Gounod, Berlioz, and Renan, whom M. Blanche remembers sitting, vast and helpless, shaking a melancholy head over the perpetual follies of his son Ary. Into such a world was M. Jacques-Émile Blanche born in 1861 in the great house at Passy, in which his father lived with a large number of his patients; so from his infancy he has been at home in the world of French art and letters. No other artist has painted so many of its greatest citizens as he. Debussy, Proust, Bergson, Gide, Claudel, Valéry, are

numbered amongst his subjects. If he has one quality which should endear him especially to us, it is the depth of his love for England. His interest in English painting and literature is unbounded: last I saw of him, in his lemon-panelled study at Offranville, was with head bent happily over his task of translating parts of Virginia Woolf's novel, "The Lighthouse."



M. RENÉ BOYLESVC

By J. E. Blanche

Musée de Rouen

The château of grey and rose-pink bricks on the Norman coast where he spends his summers is a tranquil half-way house not only between the frigidities of the *académies* and the ragings of the *fauves*, but the artistic worlds of Paris and London. Important as is his achievement both as a painter and a writer, it is perhaps as a great figure, with his enthusiasms, his friendships and his influence, that posterity will first and foremost regard him. "Blanche," wrote his friend, François le Grix, "nous est cher parce qu'il ne signifie pas seulement une époque de la peinture, une époque de la littérature, mais une époque française, tout simplement."



FIG. I. TWO KNEELING ANGELS

In the Figdor Collection

By Andrea da Verrocchio

THE SECOND FIGDOR SALE

September 29 and 30, by Messrs. Cassirer, Artaria, and Glückselig, Berlin

By FERDINAND ECKHARDT

WHEN the second portion of the Figdor Collection, consisting of paintings and sculpture, is put up for sale in Berlin, the finest works of art in the collection will come into the market, as well as certain charming and very characteristic special branches, such as the collection of wooden and metal boxes, mortars, bronze bells, hatchments, and medieval household utensils.

Few collections that do not set out to assemble great names have so many important pieces, which can be attributed with great certainty to one of the famous artists.

Among the sculptures in stone, wood, and terra-cotta (the extensive collection of bronzes will be sold at a later date), we find the "Two

Kneeling Angels" (Fig. I) belonging to Verrocchio's entourage; they have been attributed to Benedetto da Maiano, but are probably the work of an artist who was closely related to Verrocchio, but who also came into contact with the art of Francesco Francia. The head of one of the angels is a little reminiscent of Vincenzo Onofri, but the quality is so good that it is hardly possible to content oneself with an attribution to this artist. These two figures lead up to the charming mirror-frame with laughing angel heads in white-glazed terra-cotta on a blue ground (Fig. II), which Bode described as an original work of Luca della Robbia, produced about the time when he finished the "Singing Gallery." By Desiderio da Settignano there is, besides the coloured stucco relief of a "Madonna

The Second Figdor Sale



FIG. II. MIRROR-FRAME

By Luca della Robbia

In the Figdor Collection

and Child," the well-known "Bust of a Young Woman" (Fig. III), of which there is a slight variation, not in the round, but in high relief without a background, in the Kaiser Friedrich Museum. The almost life-size torso of "St. Sebastian" in terra-cotta with traces of old painting belongs, according to Planiscig, in all probability to a group of four figures by Riccio, three of which are still standing in St. Canziano in Padua, namely "Henry," "Agnes," and "Jerome." The companion to "St. Jerome" is missing, and since this figure

is cast in two pieces, it may be assumed that the "Figdor St. Sebastian" was also originally composed of two pieces, especially since it corresponds in scale to the other figures.

Among the Northern pieces of sculpture we may mention a "Resurrection of Christ," English work of the second half of the fourteenth century carved in Nottingham stone; a "Madonna" from St. Trond, Belgium, whose similarity with a "Madonna" in the Nottingham Museum seems to point to its having also been produced in England in the



FIG. III. BUST OF A YOUNG WOMAN

In the Figdor Collection

By Desiderio da Settignano

The Second Figdor Sale

fourteenth century; a group of the "Lamentation" belonging to the circle of Riemenschneider; a Kneeling Virgin from an "Adoration," evidently produced in Brixen, and perhaps connected with the art of Hans Klocker, who is mentioned in contemporary documents; a large relief of the "Death of the Virgin," belonging in all probability to the

in fine examples. Among the Italians we must first mention the two pictures by Giovanni di Paolo: the "Virgin and Child" in a landscape, an early work, and "St. Augustine in his Study" (Fig. VI), interesting above all, historically, as an accurate representation of all the accessories of a late medieval study. Then we must point out the large panel of the "Crucifixion" with



FIG. IV
FIGURE FROM
THE OLD CHOIR
STALLS OF THE
FUGGER CHAPEL
AT AUGSBURG

By Adolf Daucher

*In the
Figdor Collection*

original altarpiece by Michael Pacher in the Franciscan Church at Salzburg; further, a male half-length figure from Adolf Daucher's choir stalls (Fig. IV), which were removed from the Fugger Chapel, Augsburg, the other figures being now preserved in the Kaiser Friedrich Museum; finally, the little figure of "St. Margaret Enthroned" by an unknown Augsburg master of about 1520 (Fig. V), very fine in quality; the "Augsburg Fortune" of 1520 in beechwood; and two medallions by Hans Schwarz representing Jephtha greeted by his daughter, and the daughter's death.

The collection of paintings is no less rich

four saints attributed to Jacopo del Sellaio, and the portrait of a man in three-quarter view attributed by Baldass to Lorenzo Lotto.

Among the French and Flemish works there is an interesting "St. Jerome" by a French artist of about 1440, showing strong Italian influence; a composition of the "Virgin in the Rose Garden" based on Memling; a panel by an artist working in the vicinity of Geertgen, who has been named after this picture "the Master of the Figdor Deposition"; two pictures by the so-called Master of the Magdalen Legend, one of which belongs to the series after which the

Apollo: A Journal of the Arts

anonymous master is named; and, finally, the most valuable painting of all, the octagonal panel of the "Prodigal Son" by Jerome Bosch.

Among the Germans there is a "St. Jerome" by Roland Frueauf, one of the few South-East

The pieces of medieval metalwork include in the first place two aquamaniles: a Scandinavian one in the form of a rider with a hunting horn, twelfth or thirteenth century, and a German one of the fourteenth century



FIG. V.
ST. MARGARET
ENTHRONED

*By an unknown
Augsburg artist
of the Renaissance*

*In the
Figdor Collection*

German masters known to us; a "Last Supper" by Jörg Ratgeb; a couple of Bernhard Strigels, and some Cranachs. A "Portrait of a Gentleman" has recently been given by Buchner to no less an artist than Albrecht Dürer.

representing "Samson and the Lion." A head reliquary of copper, chased and gilt, is probably French work of the twelfth or thirteenth century; a second of about 1450, and coming from Brixen in the Tyrol, was inadvertently mentioned and reproduced in the article on

The Second Figdor Sale

the first auction,*; a third may be attributed to a Prague goldsmith of the fourteenth century. Among the numerous other bronze vessels, belonging mainly to the Romanesque period, we will mention, above all, a Hildesheim candlestick of about 1190 with traces of the original decoration in champlevé enamel, a candlestick with a Romanesque foot and a Gothic shaft, and an elegant South German brass jug with a handle in the shape of a dragon dating from the fifteenth century.

The mortars and other bronze vessels are decorated with designs based in part on engravings by the Master E. S. and the Master of the Playing Cards, but some bear the names of makers, such as Ludwig Ennsdorfer, Innsbruck, 1535; Antoine Cavet, France, fifteenth century; and others again can be connected with the work of Antonio da Viteni

or Antonio Maria de Mari. A German caldron on three legs belonging to the end of the fifteenth century has on one side a medallion representing the "Hortus conclusus."

The collection of medieval and Renaissance caskets is crowned by a masterpiece, the famous Sieneese marriage casket of the second half of the fifteenth century with paintings attributed to Domenico di Bartolo. It is impossible to describe here the five dozen other German, French, and Italian pieces (among which are many as charming as the Upper Rhenish casket, with paintings of two pairs of lovers on the inside of the lid), nor the hatchments and escutcheons. But it should be mentioned that the delightful little bed of the "Infant Christ," reproduced in the first article,* will only now be put up for sale.

* See APOLLO, Vol. XI, p. 357.

* See APOLLO, Vol. XI, p. 359.

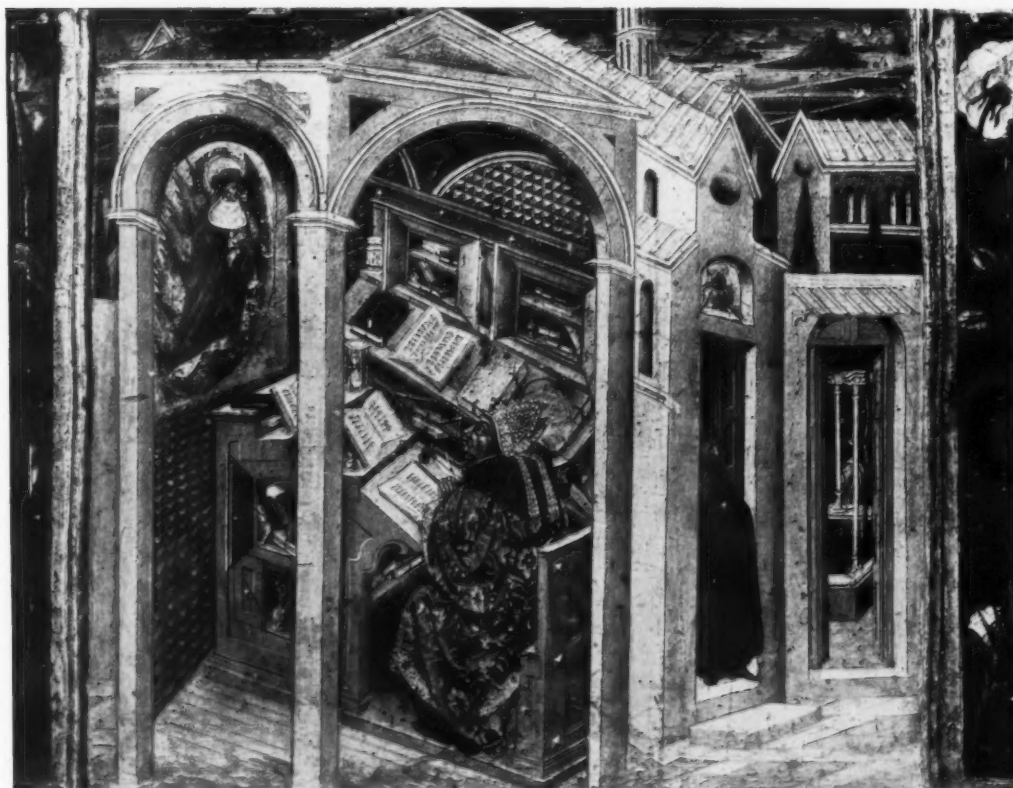


FIG. VI. ST. AUGUSTINE IN HIS STUDY

In the Figdor Collection

By Giovanni di Paolo

EARLY "CRESTED" ARMOUR

By FRANCIS M. KELLY



FIG. I.
ST. GEORGE,
from "The Adoration
of the Lamb,"
c. 1430

By the
brothers Van Eyck
Church of St. Bavo,
Ghent

MR. J. G. MANN'S "Notes on the Armour of the Maximilian Period and the Italian Wars" in "Archæologia," lxxix (1929), pp. 217-44, is in the nature of an expansion of certain observations of his in the Churburg catalogue.*

As we expect of this writer, its wealth of documentation (including a fine assortment of plates) renders it a valuable work of reference to the student. Considerations of space and a natural desire for fullness of illustration have restricted his notes almost entirely within the limits indicated by the title. Hence he vouchsafes but a cursory glance at the "crested" armour that co-existed in

Germany with the better known Gothic type prior to the familiar "Maximilian" styles in vogue from about 1500. His sole illustration is taken from the tomb of Conrad von Weinsberg (†1446) at Schöenthal ¹/₄ Jagst. So little notice has hitherto been taken by writers of these early examples of cresting that the pronounced fluting of the breast in this very figure has been put forward as an argument for dating it as late as c. 1500. Over the date of extant fluted "Maximilian" armour a certain confusion used to prevail, still scarcely dissipated in certain quarters. There was a tendency to date their introduction about 1480, or even a trifle earlier. Then, when it was found that no example could be shown to be earlier than c. 1500, a tendency set in to post-date *all* crested armour. Yet in Germany crested breastplates are by no means rare from the second quarter of the fifteenth century. That the

* *The Armoury of the Castle of Churburg*, by Oswald Graf Trapp. Translated, with a preface, by James Gow Mann. (Methuen.) See reviews in *The Connoisseur*, November 1929, and in *APOLLO*, May 1930.

Early "Crested" Armour

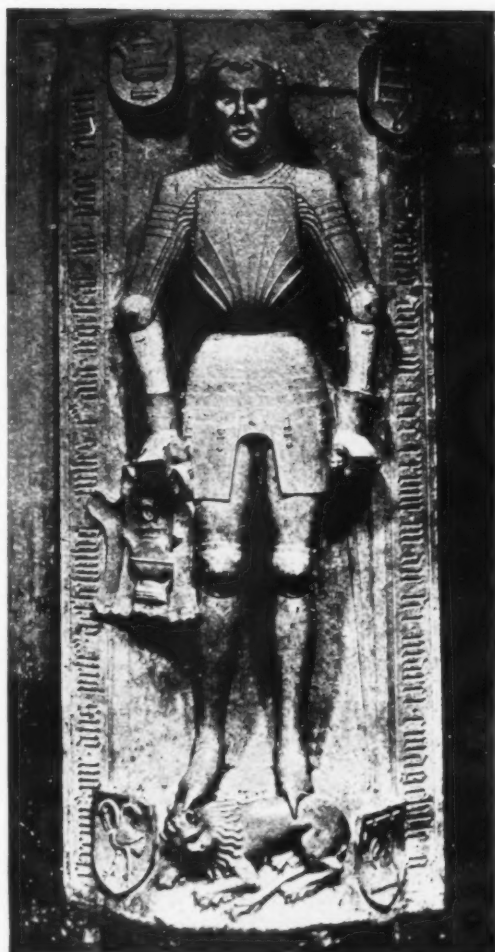


FIG. II
PETER VON STETTENBERG, THE ELDER †1428
Probably executed c. 1441
Bronnbach

old term "crested," as used in Hall's "Chronicle," is synonymous with "ribbed" or "fluted" appears a pretty safe assumption; it is a descriptive adjective used of the stems of rhubarb. Doubtless it applies indifferently to armour, whether the "crests" form mere embossed fillets on an even surface or are simply the dividing ridges between the sunken flutes.

Curved and radiating grooves, adorning most of the plates, are by no means unusual in Gothic armour at its zenith, i.e., the last third of the fifteenth century. In particular the articulated breast and (still more) the back, with their cusped lames, commonly bear grouped channels, radiating from the waist, upward and downward. But these are not the type we have at present in mind. It has been suggested that fluted cuirasses are derived from the formal pleats of the *gipon* or doublet fashionable in the fifteenth century. This seems to be at best hypothetical, and to me, as a costume student, rather

questionable. Apart from mere ornament, the principle of the "glancing surface"—a theory to which Mr. Foulkes appears disposed to lend undue importance—may be responsible to some extent. Be that as it may, the earliest examples of cresting antedate by a full generation the fluting of the fully-developed Gothic harness, let alone the introduction of true "Maximilian" suits. Their appearance seems to coincide with that of the earliest tassels; to judge from the examples—presently to be cited more explicitly—of the Stettenberg effigy and Van Eyck's "Adoration of the Lamb." In all these early instances the crests are strongly marked, widely spaced and correspondingly few in number, and radiate fan-wise from the waist. The *terminus a quo* may pretty securely be set down, within a few years, as 1430. No better example need be sought than the second "Holy Warrior" (St. George) in Van Eyck's masterpiece, a work not later (and probably a year or two earlier) than 1434 (Fig. I). In this, as in many contemporary German illustrations, the waist is of a curious high-waisted, underhung ("boxed") form peculiar to the genus. Peter von Stettenberg, the elder (Fig. II), died in 1428, and Peter, the younger, in 1441. It seems probable that the two effigies in the church at Bronnbach, Baden, were executed about the same date; which would not, however, affect our general argument, for similar crested breasts to that of Peter, the elder,* are not exceptional between 1430 and 1450.

* His equipment appears, if anything, the later of the two. Can the inscriptions have been carelessly transposed at some time or other?



FIG. III. CHRIST BEFORE PILATE
Note armoured figure to right
By Hans Multscher, 1447
Kaiser Friedrich Museum, Berlin
By the courtesy of Sir Robert Witt



FIG. IV. CHRIST BEARING THE CROSS
Note "crested" and "boxed" breastplate in centre

By Hans Multscher, 1447
Kaiser Friedrich Museum, Berlin
By the courtesy of Sir Robert Witt

In Hans Multscher's "Christ before Pilate" (Fig. III) and "Christ bearing the Cross" (Fig. IV) (Kaiser Friedrich Museum, Berlin, Nos. 1621E and 1621F), painted in 1447 (or thereabouts) are men at arms in deeply-fluted cuirasses. To the same artist are attributed a series of carved figures of "Electors," formerly in the Rathaus at Ulm, and now in the town museum, further illustrating the fashion; they were executed in 1433, or earlier. Another instance is the sepulchral effigy of Duke Ulrich of Teck (†1432) at Mindelheim. All these afford unequivocal and early examples of crested breastplates.

It may be thought that all these are exceptions of questionable date, carefully selected to prove my point, and that, in fact, they were actually made at a period much later than is here suggested. If only one of my illustrations can be fairly shown to approximate to the date here assigned to it, it might be held to prove my case. So far, however, from being exceptional, examples are so numerous, they spread over so wide an area of time and place, that that objection is put out of court without more ado. My list, too, has been drawn up at random, without any pretensions to completeness. Let me further mention the effigies of Hugold von Schleinitz (†1435) at Meissen, Johann von Köhl (†1436) at Mattighausen, Friedrich von Pettau (†1434) at Ober Pettau, Jörg von Puchheim (†1458) at Oberdorf, Wilhelm von Aichberg (†1460) at Iserhof, and Jörg von Waldburg (†1467) at Waldsee (Fig. V); furthermore, a statuette of St. Sigismund from the high altar at Freising (completed in 1443; copy in Bavarian National Museum, No. 191), the model (c. 1435) for the sepulchral effigy (never carried out) of Ludwig VII, "the Bearded" (†1447), of Bavaria-

Ingolstadt (*ibid.* No. 221) (Fig. VI), and a statue of St. Maurice, carved in 1467, in Magdeburg Cathedral (Fig. VII). The evidence of all these is perfectly plain and could without doubt be added to (Fig. VIII).

"But granting all this," I may be asked, "what of it?—and to what does all this pother lead up?" Well, I submit, it may subserve the purpose of dating certain works of art as to which other evidence is ambiguous. Again, from the point of view of the student and collector of armour, these observations may not be without value. For it is reasonably certain that, should any breastplates of the type we have been discussing have survived, they would be assigned to the "Maximilian" era, especially by followers of Meyrick and Viollet-le-Duc—who would probably add "late fifteenth century." It certainly sounds a wildly improbable suggestion; yet it is not actually impossible, in the light of latter-day discoveries, that isolated examples of the kind may one day come to light.

It is simply not true (whatever may have been complacently averred, only the other day, by an "expert") that the last word has been said—or nearly so—upon arms and armour. It would be nearer the mark to confess



FIG. V
EFFIGY OF JÖRG VON WALDBURG †1467
At Waldsee

Early "Crested" Armour

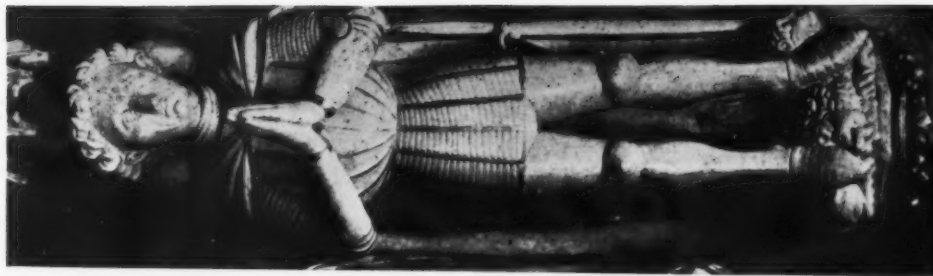


FIG. VIII
SEPULCHRAL MONUMENT
TO A KNIGHT UNKNOWN

c. 1440-5

Bielefeld, Westphalia



FIG. VI. MODEL
(executed c. 1435) for the sepulchral monument
(never erected) to Ludwig VII, "the Bearded,"
of Bavaria-Ingolstadt, †1447

Bavarian National Museum, Munich



FIG. VII. ST. MAURICE: STATUE OF 1467

Cresting confined to lower breastplate

Magdeburg Cathedral

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that the serious study of this branch of archaeology is a growth of relatively recent years, and that on the constructive side it has barely emerged from its infancy. Too many of the current handbooks are little more than a rehash of earlier works; the *ipse dixi* of past authorities has been allowed to stand in the way of original research. The "collector" and dealer have retarded rather than fostered progress. For this there is nowadays little excuse. The enormously increased accessibility of original evidence, literary and graphic, demands careful

revision of the whole ground. The time is past when intelligent men could afford to regard the military relics of our ancestors as something on the level of a "rare-show." They deserve systematic study no less than the remains of Egyptian, Minoan, and Chaldean culture; not as an isolated compartment, but as precious sidelights on history, on arts and crafts, on the evolution of military tactics. But to be of real use they must be approached scientifically, examined with method, and the evidence scrupulously verified and sifted.

THE BEDFORD BOOK OF HOURS



Initial: David Slaying the Lion.

IN APOLLO for September 1929 a note appeared on the artistic sensation of that day, namely, the deposition of the "Bedford Book of Hours" beside the "Luttrell Psalter" in the hands of the Trustees of the British Museum. As then reported, and as now more widely known, these two magnificent illuminated manuscripts were purchased by Mr. Pierpont Morgan with the express hope that they would be redeemed for our nation by July 29, 1930. No less a sum than £64,500 was chivalrously advanced by one who preferred to see these two books remain in the country of their historical association.

It must be added, too, that Mrs. Alfred Noyes, the owner of the Bedford Book, joined in Mr. Pierpont Morgan's generous venture by parting with her treasure at a figure much lower than could have been obtained in the open market. And now a note of praise must be sounded in honour of the National Art Collections Fund whose available funds have been depleted to make July 29, 1930, a day of rejoicing; for the book is ours. The Trustees of the British Museum also helped in the purchase.

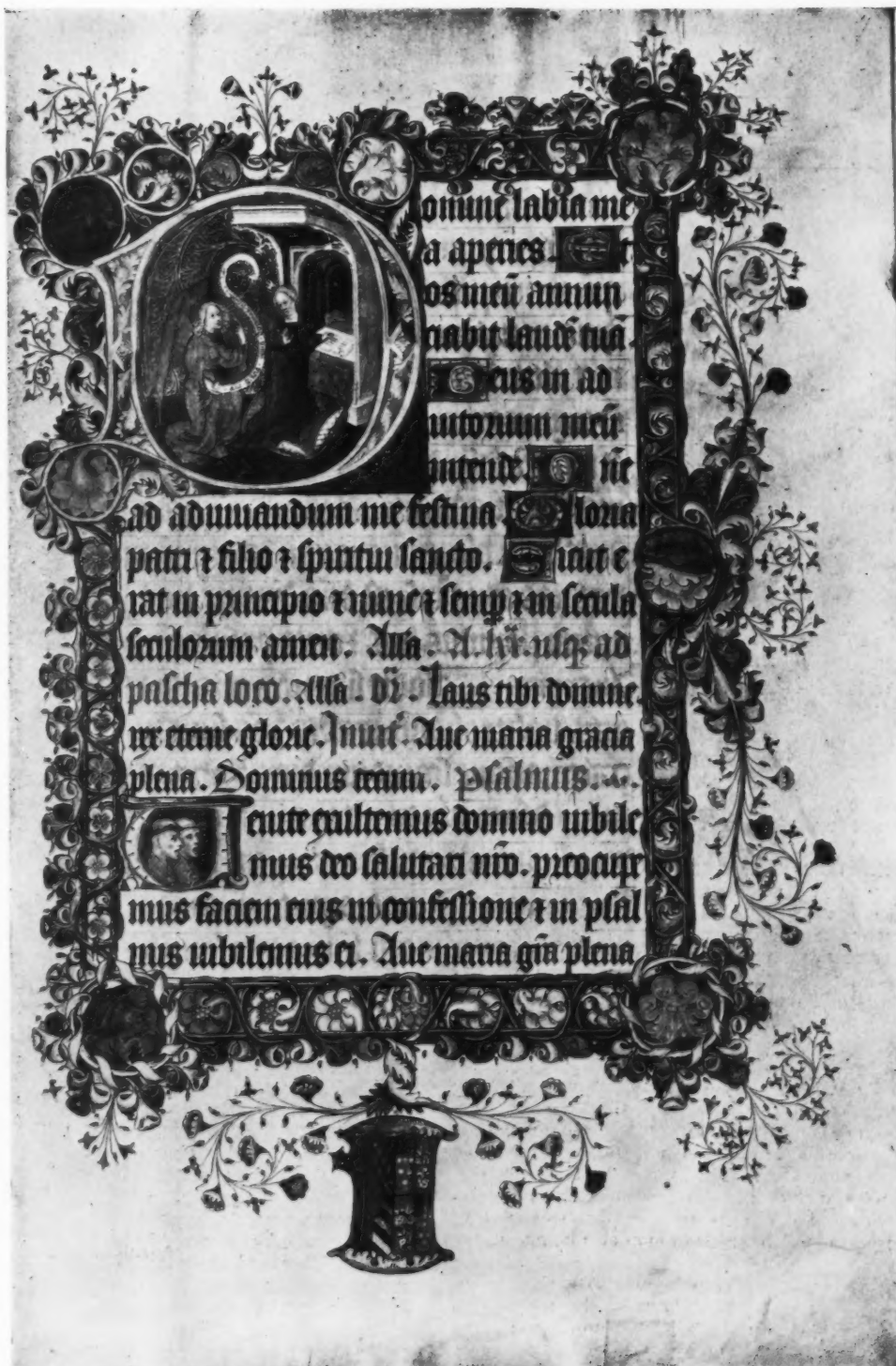
Readers may care to know some particulars of the origin and character of the volume. "Bedford" here stands for John Plantagenet, Duke of Bedford, Anjou and Alençon, the third son of Henry of Lancaster (John of Gaunt's son who afterwards became King Henry IV of England) by his first wife, Mary de Bohun. John was born in 1389 and lived through forty-six years of political

and military turmoil. The unhappy Richard II occupied the throne until 1399 when "time-honoured Lancaster" died. This brought the new Duke of Lancaster to the front and to the throne as Henry IV by the deposition of Richard. Two reigns over bring us to the early death of Henry V, who nominated his brother, the Duke of Bedford, as Regent of his territories in France, while his youngest brother, Humphrey, Duke of Gloucester, was named Regent of England during the minority of Henry VI, the late King's infant son. Parliament, however, gave the dignity of Protector of England to Bedford with his brother of Gloucester as a deputy during his absence abroad.

In France, the Duke proved himself an able diplomatist and a clever, though not always successful, soldier. The Maid of Orleans overcame him many times until, by a mischance, she fell into his hands and was given to the flames by his approval in 1431. The excellent Hume considers this the only blot on a memory "unsullied by any considerable blemish."

We may judge from this short sketch that the life of the Duke of Bedford was hardly one of religious contemplation; and the "Psalter and Hours" which bears his name was not likely to have accompanied him as a book of pious devotion during his active career. Clearly, however, the great man was, from his position and inclination, a patron of religion and the arts, and this book is not the only one called into being by him. The "Bedford Missal," executed in France about 1423, has

The Bedford Book of Hours



One of the many illuminated pages of *The Bedford Book of Hours*. Initial: The Annunciation.
 William Catesby's Arms are at foot.

Abollo: A Journal of the Arts



Portrait of the Duke of Bedford, from the Bedford Missal

(By Permission of the Trustees of the British Museum)

been in the Department of Manuscripts of the British Museum for nearly eighty years. It contains a portrait of the Duke of Bedford, here reproduced, and also one of the Duchess.

The present work is considered by scholars to fall between the years 1414, the year before Agincourt, and 1435, when its owner died. It would be interesting to know if any event in particular led the artist to insert on folio 21 the line: "I pray God save the Duke of Bedford." He was many times in danger.

Coming now to the book itself we see in it the work of half a lifetime; its 236 beautifully coloured folios, its 280 portraits of historical and contemporary persons of rank, to say nothing of its noble Gothic text in Latin, must have taken years to execute. It is possible, of course, that the text, the decoration, and the portraits may be from several hands; but the whole



Portrait of an English King

work was evidently in charge of an artist known as Herman—hardly an English name. Its style is considered German, possibly from the Rhine district, and the occasion for the school's appearance in England the marriage of Richard II to Anne of Bohemia in 1381. If so, there would have been time for Herman to become "naturalized" or, at least, absorbed into English craftsmanship.

It is hard to transport one's mind back to the pre-Caxton period and to realize the work of men whose art no longer lives. Herman and his company were the Caslons, the Odhams, and the Spottiswoodes of their day—typefounders, photo-engravers, printers and bookbinders in one. If clerics, they probably produced these masterpieces for their keep; if laymen, for a little cash. Their "imprint" is so modest that it needed the keen eye of the Keeper of Manuscripts to discover it on folios 124 and 232B: "Herman your meekservant" . . . "I am Herman your ownservant."

As the "Bedford Book of Hours" was not known to students

until 1928 there has been little time to subject it to the "higher criticism" which it will doubtless receive. The portraits, the "historiated initials," as they are called, the heraldry, the association of text and illustration, and the symbolic decoration require close study before the modern reader will understand all that the meek Herman wished to say. But a few points of interest may here be made.

The script is large and clear, written in an English liturgical hand, two lines to the inch, eighteen lines on a page; there are 238 leaves, folio, 15 $\frac{7}{8}$ by 10 $\frac{7}{8}$. The Bedford arms, crest and motto are very inconspicuously drawn on the right-hand side of the colourplate (see Frontispiece) the arms of England and old France with a silver eagle and a black antelope; the crest is a golden lion crowned. The motto is thought to be *Pour souffrir*, but in the Bedford Missal it reads *à vous entier*. The border is the "stem of Jesse" rising from his recumbent body and enclosing effigies of eleven of Judah's Kings, and Mary the Virgin. William Catesby's armorial achievement is blatantly added at the foot of the page here and elsewhere, from which it is reasonably supposed that the book fell into Catesby's hands some twenty years after Bedford's death in 1435.

It will not be forgotten that, as the name of the book indicates, it was a common work of devotion brought to a unique height of luxurious beauty by several sister arts.



Portrait of an English King



A Portrait

The Bedford Book of Hours

From early times of the Christian Church it was the habit of the pious monks and ascetics to recite the Psalms *die ac nocte*. The Psalter, however, is not the Book of Psalms as they appear in the Old Testament, but their arrangement and distribution for the several seasons and times of the canonical services of the day. In their fully developed arrangement these services are seven, and it is believed the system began in the fourth century and was due to Cassian. The names of the hours are *Lauds, Prime, Terce, Sext, Nones, Vespers, and Compline*. This is the meaning of the "Psalter and Hours," which is the title of so many manuscripts, both simple and illuminated. This book follows the Sarum use.

As a consequence of this religious basis there is generally, though not always, an appropriate association between the text and the decoration. Biblical personages, disguised in medieval dress, are encircled by initial letters:

thus, David as a youth slays an acquiescent lion; or seated on his throne sings, to the harp's accompaniment, a psalm which three scribes take down in monkish shorthand; again, the Angel of the Annunciation surprises the Virgin at her oratory at the moment we are reading the text, *Ave Maria gratia plena*. And lower down two youths with open lips, enclosed in the letter V, give forth the words *Venite exultemus Domino*.

Fancy may wander over these fascinating pages and, with the help of the allusive method, identify some of the portraits of real men and women whose names the modest Herman has withheld from us. Richard II's fork-beard should be the first to betray him, and Sigismund's imperial crown. Henry IV is considered certain; Henry V likely; but Henry VI, anointed and crowned by the Duke of Bedford in Paris in 1430 came too late to find a place.

W. LOFTUS HARE.

ENGLISH MEDIEVAL LOVE RINGS

By C. C. OMAN

THE conventions which dictate the form of modern engagement and wedding rings are so strictly observed that it is difficult to realize that they are of comparatively recent growth. The ancient Roman rule that betrothal rings should be of iron had already fallen into disuse by the third century A.D., and was replaced by no new convention till a date well after the close of the Middle Ages.

The wedding ring in medieval England was usually set with a gem as is shown in the drawing (Fig. I) by Matthew Paris (*d. 1259*) of the marriage of King Warmund in the "Lives of the Offas." The king is depicted in the act of placing the ring on the third finger of the bride's right hand, as was customary in England before the Prayer Book of 1549, and in Catholic countries before the *Rituale Romanum* of 1614, ordered that the ring should be placed on the left hand.

There is evidence, however, to suggest that English wedding rings were not invariably set with gems or pastes at this period. Two contemporary authorities state that Queen Mary chose for her wedding ring in 1554 "a plain hoope of gold without any stone in it: for that was as it is said her pleasure; because



FIG. II



Et cum super hoc negocio sepi sollicitaverunt et alioquerentur aient ioculando et talia sibi afferba fuisse naturae: moerum

FIG. I

maydens were so married in old tymes."

It is equally impossible to give any definition of the medieval engagement ring, as the modern conception of betrothal was not yet evolved. Medieval betrothals varied from ceremonies considered almost equivalent to marriage to agreements between children's parents and understandings between lovers. The gift or exchange of rings was, however, a usual accompaniment of any such arrangement, so that a very considerable number of medieval love rings have survived. Many more must remain unrecognized, as it is only possible to deal here with those which can be identified by symbol or inscription as love rings.

Thanks to the courtesy of Sir Arthur Evans, Dr. Philip Nelson, and of the Victoria and Albert Museum, it is possible to illustrate here a quite unique assemblage of English medieval love rings. They are here divided into two classes, those with

amatory inscriptions and those bearing emblems showing them to have been used as love tokens. Only one (Fig. XIII), a gold federing inscribed "sans faillir," might be classed under either heading.

Though it can hardly be doubted that the Anglo-Saxons used rings as love



FIG. III

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FIG. IV



FIG. V



FIG. VI



FIG. VII



FIG. VIII



FIG. IX

tokens, they do not seem to have preferred any particular type of ring for this purpose, so that the earliest English love rings date no further back than the twelfth century. The first ring here illustrated (Fig. II) was found at Hemel Hempstead in 1865. It is of gold and is set with a small oblong sapphire, whilst the hoop is inscribed in beautiful thirteenth-century lettering + IE SVI ICI EN LIV D'AMI. Another (Fig. IV) of about the same date is a thin band of gold split at the front to form a double bezel from which the stones are lost. It is inscribed + PENSEZ DE LI PAR KI SVI CI (*pensez de lui par qui je suis ici*), a sentiment not unfrequently found on the jewellery of the period. Though more direct and less hackneyed than the "posies" on sixteenth- and seventeenth-century rings, the range of inscriptions used by medieval lovers was rather limited, the chief outlet for originality being found in the spelling. Thus OUC TOUT MON COER on a fifteenth-century example (Fig. III) must be read *avec tout mon cœur*. It is a gold ring set with a ruby and a sapphire, the shoulders being engraved with sprays of ivy. The last gem ring (Fig. VI), which was found at Cardiff, is of late fourteenth-century date. It belongs to a cheaper order of jewellery, the hoop being a strip of latten stamped with PAR GRANT AMOOR, whilst the bezel is set with an amethyst.

The two gold rings without bezels (Figs. V, VII) are of the highest class of fifteenth-century goldsmith's work. They are inscribed AUTRE NE VUEIL and IN BONE FOY respectively, each word being separated by a spray of flowers which was originally enamelled. A silver-gilt ring (Fig. VIII) of the same date is of a more original design, as externally it is a sexfoil inscribed JE LE DESIR, though internally it is circular.

As might be expected, a religious form was often chosen for love rings. Thus a gold ring from King's Langley has a bezel set with a little figure of St. George in the armour of about 1380, whilst the hoop is inscribed NUL SI BIEN. A rather later example found at West Ham, is engraved with the figure of St. Margaret and PUR BONE.

The range of symbols which appear on medieval love rings is comparatively small and require little interpretation. Such are, for instance, the crowned heart (Fig. IX) and the two doves supporting a heart (Fig. XIV) on two silver-gilt rings of fifteenth-century date. Elaborate conceits like the interlacing hoops of the gimmel-ring do not appear before the late fifteenth century.

Undoubtedly the commonest symbol was the fede or clasped hands which had been used by the Romans, and which was reintroduced into this country in the twelfth century. A silver example of thirteenth-century date here illustrated (Fig. X) is inscribed with part of the Angelic Salutation, AVE MAR[IA] G[RACIA]. The same religious feeling is seen on another silver ring (Fig. XV) of the fifteenth century which bears the well-known inscription alluding to the Trinity IN ON IS AL, but which was probably also intended here to refer to singleness of the donor's devotion. The magnificent gold ring (Fig. XIII) found at Peterborough, and dating early in the fifteenth century, has a small heart in red enamel inscribed IHS on the wrists of the two clasped hands.

Equally typical of the medieval mind is the inscription found on another fifteenth-century silver ring (Fig. XI) + IHC NAZAREN REX IUDEORVM + IASPAR. Despite the



FIG. X

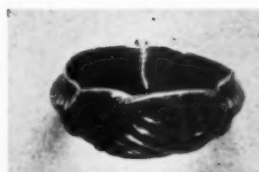


FIG. XI



FIG. XII



FIG. XIII



FIG. XIV



FIG. XV

English Medieval Love Rings

religious appearance of the inscription on the Cross with the names of the Three Kings, this is merely a relic of the crude superstitions of the age. According to a fourteenth-century English medical treatise in the British Museum, a ring which had been made from the first pennies offered at five parish churches on Good Friday and inscribed with this charm was henceforth



FIG. XVI

an infallible protection against cramp.

The two remaining silver rings served no such dual purpose. One from Canterbury (Fig. XII) is peculiar in having a bezel formed of a crowned T enclosing a heart in addition to the clasped hands. The other (Fig. XVI) has the fede surmounted by a crown of a form which proves that it must also belong to the last years of the fifteenth century.

[Illustrations Nos. 2, 3 and 13 are from the Collection of Sir Arthur Evans; Nos. 9, 10, 14, 15, from that of Dr. Philip Nelson; the rest from the Victoria and Albert Museum.]

LETTER FROM NEW YORK

By CARLYLE BURROWS



THE ROYALL FAMILY

By Robert Feke, 1741

Isaac Royall, Jr., 1719-81, founded the Royall Professorship of Law in Harvard College

THE founding of the Massachusetts Bay Colony in New England three hundred years ago is the subject this summer of various observances taking place in Boston and elsewhere. One of these should prove a decided boon to persons whose minds, in spite of the present lure of the outdoors, are always awake to the enjoyment of worth-while works of art. This exhibition of one hundred Colonial portraits recently arranged at the Museum of Fine Arts, Boston, we can imagine also having a strong appeal to historians and others interested in the cultural development of this country. And since many people will be travelling to and from the resort centres of New England until late autumn, they will probably find it one more reason for making a stop-over in the dignified, large, old city which is generally known as the cultural capital of America.

In lieu of an actual visit to see these portraits we have digested an excellent catalogue of the exhibition, prepared with satisfactory completeness in that it contains reproductions of all the paintings shown. It presents, also, with nice brevity, salient facts about both subjects and

painters, with all dates as complete as possible and the names of the lenders in each case, such as are extremely helpful to comprehension of the general subject of Colonial portraiture. By this term is meant portraits painted between 1630, the year when the colony was founded by the British, until 1775, the date of the beginning of the War of Independence. This brief period of a little less than 150 years witnessed the reflection in the colony of the growing vogue for portraiture in England, and a not inconsiderable practice of painting was carried on considering the fact that popular interests were largely economic and religious and the rigours attendant upon life in the colony not especially advantageous to cultural development.

Of the work of some score of artists who were identified with the history of Colonial America, the museum has been fortunate in gathering together for the exhibition examples of seventeen of them in addition to several early portraits from anonymous hands. The majority of these artists immigrated, of course, with the different expeditions from the Mother Country and from the Continent,

Apollo: A Journal of the Arts

bringing with them a knowledge of their profession gained under favourable circumstances abroad. Some, however, cultivated the practice of "limning," or portrait painting, as an adjunct of such crafts as silversmithing and engraving, and at least one of their number, Jeremiah Dummer, who has three portraits in the show, stood out as one of the most distinguished of Colonial silversmiths.

The vogue which Sir Peter Lely and Sir Godfrey Kneller were enjoying in England at about the time the colony was founded inevitably had its reflex in America, various painters here subscribing to the general tradition which they had established at home. It was not until many years later that foreign painting, as a direct source of inspiration, ceased to govern the hands of Colonial painters, and evidence of new forms of thought which might be considered as presaging a native school of art expression began to appear.

The leading object in the present instance was not, however, to present a complete summary of the art of the colony before 1775. Though the exhibition serves that purpose in a general way, it really is more of an attempt to popularize the subject by the showing of likenesses of men and women who contributed most largely to the shaping of pre-republic affairs in America. With the co-operation of public institutions and private owners of early portraits there have been assembled paintings of persons whose names are familiar in political history, military exploits, in commerce and social life, and in the fields of education and the arts.

Several of those representing the founders of the colony were in all probability painted abroad when the subjects were on some political mission. This is, of course, true of one of the earliest portraits of identifiable authorship, Lely's half-length of Sir Henry Vane, who returned to London from America in time to incur the displeasure of the King and climax his adventurous career on the execution block. Altogether ten governors of the colony are portrayed. They make a striking group. Looking into their stern faces one cannot fail to discover the indomitable spirit which governed the activities of leaders in the New World.

The first governor, John Endecott, together with John Winthrop, who held that office alternately with him during the early years of the settlement, was probably painted by a contemporary Dutch artist. The same was true of Sir Richard Saltonstall, of "Arabella" fame, member and assistant of the Bay Company. Endecott appears in a rather well-executed canvas of decorative interest, wearing a close-fitting skull cap and a broad, square, linen collar over his full black cloak. The work is from the closing years of his life and may be dated about 1660.

Although unknown as to authorship, the human interest which attaches to these portraits, as well as to those of Governors Simon Bradstreet, Sir Edmond Andros and others, is a distinct feature over and above considerations of technique or authenticity. There can be little doubt, however, that they are contemporary works, and one approaches them with a deep sense of appreciation that so valuable a group of documents have been vouchsafed preservation. For without them there would be little or no material through which to reconstruct such faithful physical resemblances.

Research is more fortunate in the case of William Shirley, Governor of the Province from 1741 to 1756.

His elaborate likeness is ascribed to William Hudson, an artist of grace and facility, who died in 1779. Sir Jeffrey Amherst, successor to Shirley as "Commander-in-Chief of the British Army in North America," is presented in a stately military portrait wearing the cocked hat and gold buttons of his high rank. The canvas is the work of Joseph Blackburn, who has left us some charming works. With the advent in this country of John Smibert in 1729, however, portrait painting in America entered into a more prolific period. Smibert, who was somewhat greatly influenced by Kneller, is here accountable for portraits of the Boston merchant and judge, William Pepperel, of Spencer Phips, nephew of Sir William Phips, who commanded the naval forces against the French in Canada in 1690, and of several other canvases.

Sir William Phips was also Captain-General and Governor-in-Chief of the Province of Massachusetts from 1692-95. Considering his importance in Colonial history, the recent discovery of his portrait by Thomas Child, who died in 1706, makes a valued addition to the group of early paintings. Another rare artist who leaves a very strong impression is Robert Feke, one of the ablest of the early painters, whose self-portrait shows a young man with long black hair and of distinguished bearing. He early settled in Newport and is thought to have been a friend of Smibert. His work, which is distinguished by its simplicity and grace of style, is also well shown in one of the three portrait groups in the exhibition, "The Royall Family," the male head of which founded the Royall Professorship of Law in Harvard College.

The most complete record of important personages of the period immediately preceding the Revolution is furnished by John Singleton Copley, foremost among the Colonial painters of America. Owing to his industry, as well as to his popularity as a painter, our archives are splendidly stocked with his portraits, fully forty-four of which are featured in the present exhibition. Copley moved to England in 1774, where he remained until his death in 1815. We see him here, however, not in the guise of the painter of heroic drama such as "The Death of Chatham" and the "Siege of Gibraltar," which won him wide acclaim in England, but as the painter of such excellently realized portraits as those of John Hancock, president of the Provincial Congress in braid-trimmed coat and knee-breeches; of Samuel Adams, the chief author of the Declaration of Independence, pointing a fervent forefinger to the document on the table before him, and of charming Mrs. Henderson Inches, one of the graceful matrons of her day in Boston.

Copley early won the admiration of Benjamin West, another American, who became president of the Royal Academy. An interesting work bearing on the relationship between the two is more personal in its interest than that which characterizes the fine historical portraits of pre-Revolutionary statesmen and ladies. This is the portrait of young Henry Pelham, the artist's half-brother, painted when Copley was a young man, being the "Boy With a Squirrel," which he submitted to West for his criticism. The latter's reply perhaps determined Copley's departure for England, which occurred a year before the opening of the War of Independence. At any rate this country may be congratulated upon owning such fine works of the master, which here include also the likenesses of the famous merchant of Marblehead, "King"

Letter from New York

Hooper, and Edward Holyoke, one of the early presidents of Harvard College, who is portrayed seated in the three-sided chair still treasured by the university.

The exhibition, which is expected to prove particularly attractive to collectors and students of Americana, is to be regarded as a distinct contribution toward the fuller appreciation of Colonial art and history. The present popularity of early American furniture in our homes has created a comparable demand for sympathetic portraits. Hence the works of our artists of the eighteenth century, especially such men as Copley, Gilbert Stuart, and John Trumbell, who were closely allied with the early Republic era, have begun to enjoy renewed appreciation. The last previous exhibition of early American portraits to attract considerable attention was held in Richmond, Virginia, less than two years ago, as part of the celebration of the anniversary of Virginia's colonization. Mr. Thomas B. Clarke, of New York, one of the most prominent collectors in this field, has also kept the subject before the public by means of an interesting series of early portrait exhibitions at the Century Club during 1928 and 1929. The examples were drawn from his own splendid collection. The Boston affair is composed, however, of portraits belonging to various owners, being mainly works long cherished as family heirlooms, while the City of Boston, the Commonwealth of Massachusetts, and several historical societies are also responsible.

A most unusual set of circumstances are to be noted in connection with a recent bequest of Chinese textiles to the Metropolitan Museum of Art. One has been led to believe that only persons richly endowed with the world's goods are enabled to qualify for the exalted rôle of museum benefactors. Rarely has it been held within the realm of possibility that a mere clerk, however genuine his love for art might be, could become the donor of a collection which a museum would consider of "great importance" to it. But this importance has, in fact, been attached by the museum to a collection of 1,065 pieces of Chinese textiles, "of which many are unique and supreme examples," lately conveyed to it by the will of the late William Christian Paul. The donor, who died

a year or so ago, was the occupant of a modest three-room apartment in the Bronx. His occupation was that of a clerk, and his salary was commensurate with his occupation. But the man had a true love of beauty, and a trip to China some years ago provided the stimulus which his soul needed. He was struck by the charm of Chinese embroideries, and determined to collect them. Unlike most collectors who work their way in at the source of supply, Mr. Paul acquired virtually all of his examples from Oriental art dealers in New York. Bit by bit he increased his collection to a position of real importance, buying from time to time as his savings permitted.

The gift apparently strengthened the museum's collection where strength was most needed, for it is confidently claimed now to be the best collection of Chinese textiles in any museum, with the exception of the Imperial Palace Museum of Peking, the extent and importance of whose collections it is said to be impossible to estimate. In objects of the seventeenth and eighteenth centuries, the Paul bequest is especially notable, though the range covered by it also takes in textiles of the sixteenth and the nineteenth centuries.

The collection is now in process of preparation for a special exhibition which will be held late next year. At that time its contents will be made known in detail. It is known, however, to include several superb hangings, court costumes of a type now becoming extremely rare and difficult to obtain, and small embroideries in the form of panels for decorative use, some of the finest of which date from the latter half of the eighteenth century.

Taking into account conditions in China since the Revolution of 1911, when a century-old tradition of textile design was swept away, it is perhaps doubly fortunate that the museum came by this latest gift. The preservation of any pre-Revolution textile is regarded as important, but the knowledge of the dispersal of stores of court robes, many of them being cut up to serve various purposes in decoration, makes it imperative for museums, especially the newer ones, to act sharply if they are to make complete their collections with the greatest possible economy.

LETTER FROM PARIS

By ANDRÉ SALMON

AFTER the highly-coloured season it is as though a heavy curtain had fallen suddenly over the art world. The critics who have to supply regular paragraphs and were overwhelmed a month ago, not knowing where to turn, are again beginning to look for subjects, and are on the verge of breaking their heads against the empty walls. Ah! the beginners who were received with such difficulty last month would be welcomed now. Who wants ten lines next month?

But no, for the serious critic it is the time for making inventories and sound midnight examinations. Is there, indeed, time to proceed with this? There are no more great exhibitions or sensational shows (except the

Delacroix Exhibition in the Louvre, which has been extended for the whole summer), but it is always possible to discuss the scandals of the day. Scandals may be too big a word, or else one must only give it the relative value accorded by the Russians.

The personality of Picasso has once again given food for much thought and discussion. This is mainly due to the fact that a curious offensive is on foot against this "Master of the School of the Quinquagenarians," as the writer Louis de Gonzague Frick said picturesquely in speaking to a poet of Picasso's generation and his friend at the time of the fabulous wooden studio on the Rue Ravignan.

Not long ago I became aware of a renewal of these

Apollo: A Journal of the Arts

attacks against Picasso, for they are nothing new. It was at a ceremonial dinner—a meeting between foreign collectors, artists, and critics. My neighbour, an artist formed in distant studios, boasted to me of the collection of an old man sitting not far off, an American industrial king. After enumerating the marvels owned by this Cræsus, my gracious mentor said in conclusion, “and unfortunately many Picassos.”

She had no difficulty in reading the bewilderment in my eyes, for I have retained this visible candour. My neighbour then proceeded to present Picasso's case to me. She has only lived among us for two years, and then with intervals. As she is very enthusiastic and thoughtless it was marvellous to hear her take such pains to instruct me in the succession of events—me, who knocked at Picasso's door for the first time in 1903! What a diabolical pleasure I enjoyed in hearing her muddle everything, confuse all the facts and particularly the dates!

When I tried to show that he whose definite condemnation she was pleading for was responsible for all that was attractive in her own works, the charming lady looked at me with such loyal astonishment that it was my turn to show some surprise.

Then she shook her head, making her fair curls dance, and said:

“No, honestly, I owe him nothing; nobody owes him anything; he has invented nothing and has taken everything from others.”

“From whom?” I asked.

“Why,” she replied without hesitation, “Braque, and those... Fernand Léger, Robert Delaunay.”

Now, these are painters who, except Braque, did not make their appearance till after Picasso had asserted himself completely. To realize this it is only necessary to re-read Guillaume Apollinaire's “*Peintres Cubistes*,” a work published at the height of the Cubist adventure, and in which Picasso is given the position of initiator; none of the other painters protested against this, being only too glad to figure in Apollinaire's work. Besides, Cubism was only a passing moment in Picasso's life, and he was delighted when Braque assumed the office of leader. Before Cubism, Picasso had passed, in the first dawn of his fame, through the pink period, the period of the *Saltimbanques*, and the blue period of his debut, if we do not include the Lautrec period of his adolescence.

My neighbour, though badly informed, was an unconscious propagandist. I guessed this, and knew that a campaign had begun.

Shortly after that, I had occasion to speak with a sculptor, Picasso's junior by about ten years, who had a complaint to make about Picasso. He said the painter had visited his studio and had borrowed the idea of his last creation to use it in his own work; with variations, of course, such as are permitted to a genius.

Yet in bringing this accusation against Picasso, and while confiding his rancour to me, who am Picasso's contemporary and was a witness of his first days, the sculptor, who is an honest man and has too much respect for matters of art to tell lies, concluded with these words:

“Yes, we owe a lot to Picasso.”

“Everything?”

“Yes, if you will, everything essential. Picasso is really our father, but he is a father who devours his children.”

A great deal might be said on this subject. First of all, it would be necessary to see if it is true of Picasso, and then how far such a Saturnian claim may be legitimate. For the present I will only add one thing: the conversation I had with the sculptor was the outcome of an article in which, after comparing Picasso with the sculptor, the critic wrote coldly that this time it was the pupil who had taught the master.

Today there appears in “*L'Art Vivant*” a devastating article by Waldemar George, “*Greatness and Decadence of Pablo Picasso*.” We read: “An inventor? Perhaps. But is not the spirit of invention the negative principle of Picasso's work? At the bottom of the enthusiasm which Picasso's discoveries arouse among painters, poets, and my colleagues the critics, I see that love of progress, that naïve faith in the reality of facts, of processes, of poetic formulæ, and that romantic superstition of the perils represented by the heritage of the nineteenth century, the turbulent spirit of La Jeune France, and the spirit of opposition and nonconformity.”

M. Waldemar George has every right to change his opinion with advancing age, but he has not always spoken thus. Did he say this when he proclaimed the social spirit of Giorgio de Chirico's works who would not have existed without Picasso?

In passing M. Waldemar George makes a hit at Roger Fry, who has dared to write: “I ratify Picasso's plastic experiences without always following them” (he is speaking of the most recent very audacious works).

M. Waldemar George says that such a confession throws a glaring light on “the position of M. Picasso.” Let us leave the “position of M. Picasso” and return to the “strange case of M. Waldemar,” as Edgar Poe would have said.

Formerly M. Waldemar George wrote many of the words he now deprecates in others. I must add that I preferred that manner to the new one, and great honour is due to Mr. Roger Fry for his confident assertion.

But as an old witness I should like to recall one thing. It is only to say once again that this Picasso, who is represented as a maniac of doctrinal invention, is the freest, the most spontaneous of creators. When he was on the border between his blue period and his pink period, Picasso painted at Montmartre the portrait of a Parisian apprentice dressed in blue canvas. The picture was finished. When we were eating together in a modest cabaret, Picasso suddenly left us. He did not return. We joined him, and found that he had crowned the head of the little apprentice, begun as a realistic study, with roses.

Another time Georges Braque at the dawn of Cubism, when unexpected elements were just beginning to be introduced into still-life, had discoursed on the craft of the house-painters and their skill in painting imitation wood and marble. He described the instrument, a sort of comb, used for painting imitation wood. Picasso, flushed like a child who suddenly wants a new toy, wanted to have the comb at once. A patron, M. Haviland, returned an hour later bringing Picasso the comb, which he had bought from a specialist. Picasso's joy knew no bounds. But—that same night he used the comb not to produce imitation wood according to the artisan's recipe, but—to paint the beard of one of his models, a sort of vagabond, still a little in the style of the blue period, for Picasso's periods are not so sharply divided





Letter from Paris



LE CORSAGE BLANC

By Kislak

as certain critics who write the history of a movement they did not witness would have us believe.

Free in the highest degree, yet entirely controlled by the richest, the most extreme fantasy, such is he who is presented to us as a naïve pedant of the "permanent revolution."

It is all the more amusing to find these words coming from the pen of M. Waldemar George because these very expressions were recently used by another whom I know well and who applied them to M. Waldemar George himself in response to attacks directed by the latter against André Derain, who was guilty in his eyes of having broken the fine revolutionary élan of 1905.

At that time M. Waldemar George was devoting himself to the apology of a certain Far-Eastern spirit, renewed by a canton of modern German philosophy, and which was to triumph over "Greco-Latin senility." M. Waldemar George has every right to change his views. But we, too, have the right to retain our memories. I mention these details to show that modern art in France has not become so calm, quiet, and guaranteed as it may appear at a distance. It is all the better if the spirit of battle is not completely lost.

If the poor Pascin had lived, his fame as a painter would have grown every day, following his successes as a draughtsman, and there would have appeared without

fail a young doctrinaire who would have based a theory of voluptuous art on Pascin's spontaneous discoveries. Then a severe critic would have reproached Pascin with doctrines which had left him absolutely indifferent.

It must not be forgotten that Picasso, who has been interviewed hundreds of times, has always refused to give any theoretic explanation.

A letter signed with his name, a letter of a doctrinaire, was first published in the United States. It then appeared in a French translation in an important art journal. Picasso was obliged to repudiate this apocryphal text. It will be remembered that the French version appeared in "Formes," M. Waldemar George's revue.

What would the painters who are lingering in Paris in August talk about if there were not such incidents to provide food for studio talks? The ten or twelve who have not yet packed their baggage are trying to make an illusion of Provence by playing ball on the upper terrace of the Café de la Conpole at Montparnasse: at Montparnasse, where the foreigners stare in the hopes, always vain, of seeing some of the celebrities of the moment drinking an apéritif. Even the young ones have deserted Montparnasse for Montrouge, the new quarter.

It is there that the young painter who has crossed the sea to discover French art must go and place his easel.

A recent exhibition of the works of Menkès has shown the great progress this young Polish painter of the school of Paris has made. Menkès always allures us by his intense lyrical feeling. His distribution of colours, supported by the use of fugue-like whites (magnificently employed by Vlaminck) and blacks (the purest that have been seen since the Douanier Rousseau) has gained much in depth. Menkès is leaving Paris to spend some months in Poland. It is possible that in his native climate he will find elements which will enable him to succeed at last in a grand style composition, for which he seems perfectly gifted, and which is his chief ambition.

As for Kislak, lost to Poland, and reckoned by France as one in whom she takes pride, he, too, has shown a certain number of important figures. His inspiration has never been so free, so unaffected by any momentary influence. He is led by the purest classic sentiment when authorizing his audacious simplifications. Every unnecessary detail is banished from his canvas. Kislak is at last above the picturesque.

He has left Paris for another visit to Provence. It is his intention to live several months there without taking a model, and to devote himself for the time to landscape, which he has not touched for four years. This is very praiseworthy wisdom. At this point of his career Kislak knows too well what he can gain from a new confrontation with Nature. Perhaps it is not too bold to think that he determined upon this course as a result of the lessons he learned at the brilliant Corot Exhibition. Corot's figures announcing Cézanne were so ideally measured by the landscapes placed between pictures like the "Bohemian with a Mandoline," and the infinitely pure nudes, in spite of the almost geometric rigidity which caused such displeasure among the pearly-grey master's contemporaries!

It should be recorded that of the many important retrospective exhibitions of this 1929-30 season the Corot Exhibition will have the most decisive influence on the young painters.

LETTER FROM BERLIN

By OSCAR BIE

THE "Jurifreien" always used to hold their exhibitions in the Moabiter Glaspalast. That building is now definitely put out of use, and they have taken over a so-called palace on the Platz der Republik, a building of the worst period of Berlin architecture, with atrocious Renaissance decorations and Oriental cabinets, which does not suit the young and fresh art of the Jurifreien at all. Under the title of "A Free Art Exhibition" they present this time a series of works of art which, however, were mainly sent in by invitation. However badly the things are shown we cannot help being interested above all by the collections sent by certain German towns and presented in groups. The Halle Academy shows strong and well-cut figures and still-life groups by Erwin Hass; portraits by Menzel, Kathmann; peasant figures by the more famous Crodel; a very original bust of him by Marcks; and very good formal sculptures by Weidanz. From Stuttgart we see members of the New Secession, including Schopf with very thick paintings; a rather flaring altarpiece in four parts by Geyer; then Pahl's ghostly art; and Stockburger, whose very personal style seems to be under Beckmann's influence. From Dresden comes an enormous "Crucifixion" by Franz Frank, as unrestful as he is gifted, as was already seen in his smaller portraits. Beutner, of Dresden, attracts attention by the good tone of his portraits. Wilhelm Maly stands out among the Munich artists in a very original piece of sculpture of a man and a woman, and a more frontal group of three members of a family. He also shows pictures with a strong inner force. Scharl, of Munich, is a specialist for dark but sharply worked out interiors. Prince Wittgenstein-Berleburg is an excellent sculptor showing a series of busts which are not only well observed from life, but are largely and firmly rendered in form. Finally, Basel. The already well-known "Blaurot" group, which is obviously strongly influenced by Kirchner, is showing its work for the first time on a comprehensive scale in Berlin, where we see Camenisch with his colourful and ample portraits and Tersin landscapes, Staiger with stylized nature and very formal stained-glass windows, Salzbacher with colourful interiors and landscapes, and Coghuf with more naturalistic representations. The Berlin contributions are this time of secondary importance compared with these interesting collections, but mention should be made of Breinlinger's new method of making groups of figures out of thick spots of paint, and the sculptor, Heinz Rosenberg, who carries his models to a smooth elegant polish, but shows at the same time remarkable sensitiveness for the beautiful effect of surface and the appearance in the round.

In Donaueschingen, chamber-music came first. It was an endeavour to give young composers a better chance. When the festival was moved to Baden-Baden

its scope was enlarged. The movement from concert music to modern choral music was followed, including amateur choirs, pieces for schools, wireless music, and, finally, experiments in mechanical and new electric instruments. Now this venture has come to Berlin and four performances were given in connection with the art weeks in order to present its attainments and plans to the public. In the end it was a sort of concert except for some choir practice in which the public shyly took part. But it was less a concert to enjoy than to learn from. There was a lot of fresh youth, revolutionary young men, sporting girls, much enjoyment, eagerness and curiosity, and a great deal of applause. Though Berlin is large, this had the effect of an island in the trouble of her musical life, an island on which the gospel of a new communal music is preached to faithful souls, not to be taken as a Lucullian feast but as an invitation to independent participation and creation.

Let us just take the amateur choirs. They sing simple unaccompanied choral passages, old texts by Karl Marx, or the delightful national songs by Slavenski, or the very fine and genuine, unadorned Russian peasant songs by Strawinsky; but above all it is the choral exercises by Hugo Herrmann whose pioneer work in this domain must be acknowledged. They represent all sorts of forms of choral music ranging from one to five voices, sometimes recitative, sometimes melodious, sometimes in a fugue or dance-like. One example of each style was given, treated in a very modern manner musically, but set to very fine literary texts with as much technique as imagination. Herrmann has his own well-trained singers, otherwise all sorts of choirs from local churches and schools took part in the performance.

Two new broadcast pieces were given. First, "Orpheus, 1930-31," with text by Robert Seitz and music by Paul Dessau. This Robert Seitz is responsible for nearly all the texts of the pieces given here, a little too much of a good thing. No one knows him, but it must be admitted that he has a light, popular, and at the same time rather impudent, style for these things. His "Orpheus" comes into a modern town in order to arouse a love of good music in the honest folk. The burgomaster wants to get the better of him; sirens, fire-hose, machine guns are used in turn against him; finally, the people come over to his side and everything miscarries. Is it a parody on Baden-Baden? Music, speech, melodrama, song, chorus, everything is mixed up as in most compositions of this sort. Dessau illustrates this story without special claim to originality, quite in the manner of an ordinary popular effect—harmless, plastic, and yet modern. The second piece was "Sabinchen," also by Robert Seitz, with music by Hindemith. The cobbler of Treuenbreitzen murders his beloved Sabinchen, and when he is lying in prison she

Letter from Berlin

appears to him; he calls *Adur*, *Tremolo*; it can only be a spirit; they have an explanation and hope that the wireless will perpetuate the murder—behold it has already done so. Hindemith chatters with a few instruments cunningly and gaily, lightly and yet not so simply, and sometimes he lets *Sabinchen*, who was sung by *Eisinger*, burst out melodiously. He is not sparing of noises; he would like even the acoustic to grasp and present the whole story. It is not entirely a success, especially not in the transmission, which takes place in the concert hall itself. It was decided to repeat the piece a second time with a visible apparatus, and only then did the applause break out.

Then two pieces for schools were given; that is to say, simply arranged cantatas with a moral content. First, "Water," a poem by *Döblin*, who dramatizes the two opposite conceptions of water as a chemical and water as cosmos. *Toch* has written music to it, one of his best compositions, well built up, vigorously executed, and full of inner movement. The second educational piece is "Job," by *Seitz*: the story of a modern rich man who is smitten with misfortune and abandoned by all his friends; only his valet remains with him, and together they smile at the world. The piece is treated very formally, as the events always repeat themselves, and this gives the composer, *Hermann Reutter*, the opportunity of producing a very clear structure with beautiful diminuendo in the friends' song and a choral refrain that gets more and more plaintive. His music is simple, folk-like, and yet of such speaking expression that we really receive here the full acoustic picture of the action. This is one of the best numbers of the organization.

The plays and songs for children formed quite a charming concert. Children from the Berlin schools and the cathedral choir sang the most varied little pieces with pantomimic illustrations. Beautiful children's choruses by the Hungarian, *Kondaly*, produced out of the most luxuriant popular imagination, and the less notable choruses by *Toch* to *Wilhelm Busch's* animal stories, stand out particularly. Hindemith and his pupils have written a series of wanderers' songs with guitar accompaniment, with a little intermezzo for three guitars and one solo voice, sung very gracefully by the little *Witting*, again with a text by *Seitz*, rather original, modern in spite of the archaic colouring, but not very easy for the little throats. Where is the actual boundary line between real children's music and the inventions of grown-ups for children's music? Most suitable were the community plays with singing of which we had two examples. *Seitz's* "Railway Play," with music by *Dessau*, represents a children's railway journey to an imaginary *Honolulu* country under the supervision and instruction of the guard. The music is very restrained, giving only a sort of fundamental mood in which the choirs and soli move in the simplest folk-tunes. The greatest effect was produced by "We are Building a Town," by *Seitz* and *Hindemith*: quite a delightful children's play in which the boys and girls represent the building of a town with mime, show it to the strangers, question the inhabitants, get rid of the burglars, and organize the traffic, and in between they sing to a rather old-fashioned chamber music so heartily, so melodiously, and yet so correct musically, that it was an equal pleasure for both grown-ups and children.

Two experiments followed. In photography it is

possible to obtain fantastic optical effects by overprinting and distortion, and the same has been attempted with records in the domain of acoustics. By heightening the tone, changing the tempo, commutation of the human voice, simultaneous recording of different music, acoustic phenomena have been reached which do not go beyond the comic and grotesque so far, but show the possibility of attaining fantastic mechanical effects, which may one day inspire the composer, as *Hindemith* has already found. *Hindemith* is the soul of this whole movement of youthful experiment. He also took his seat at one of the new electric instruments constructed by *Trautwein*, who explained its mechanism and played original compositions on it. In contrast to *Mager's* sound-colour instrument and *Theremin's* etheric waves, we have here an instrument which makes a tune sound just as the player would have it at that moment, varying in height and strength of tone, and also in colour. The player strikes a sort of string at certain intervals. The tone is very changeable, varied, but of course rather crude and not always very pure. Some pieces had remarkably animated passages, jumps and staccati. There were mystical distant sounds and the clash of trumpets and even kettle-drums. The most remarkable thing is that the player—who, of course, can only produce the music of one voice—should be able to create and vary the tone-colour at the same time. He can conjure up a gallery of wind instruments. He can even imitate the human voice to the point of illusion. So far nothing like this has existed. A beginning has been made; we cannot foresee where the end will be.

In connection with "The New Music, Berlin, 1930" there was a first performance by *Brecht* and *Weill* in the Central Institute for Education and Instruction. It is a sort of educational piece, called a school opera, the text having been arranged by *Brecht* from an old Japanese play. A teacher with several students undertakes a difficult journey over the hills and is accompanied by a boy who wants to bring his sick mother some medicine. On the way the boy himself falls ill. The teacher tells him that it is the custom if one member of an expedition falls ill, either to ask the others to return or to throw him into the abyss in order that they might pursue their journey unhindered. Naturally the latter course is the more honourable. The teacher asks, Shall it be with you as with others? The boy says, Yes. Therefore the piece is called "Der Jasager." *Weill* has written the music to these very simple and clear words, which leaves nothing to be desired from the point of view of popularity. The parts of the teacher, the boy, and the mother are treated as simple soli; there are many choruses and ensembles which are worked out quite transparently, sometimes making use of the fugue. A suggestive dramatic climax is reached in the question to the boy. The music is very rhythmic and Slav rather than Japanese in melody. A certain archaic tone is employed as a basis, which gives the music a sort of moral and traditional colour. Everything flows on beautifully and without hindrance. There are only a few modern alterations. The plasticity of the impression it produces grows. The executants were the juvenile group and the instrumental group of the State Academy for Church and School Music. This time there was no difference between *Brecht* and *Weill* and no dispute. The public received it with animated applause.

BOOK REVIEWS

MODERN ARCHITECTURAL SCULPTURE, edited by W. AUMONIER. Fol. (London: The Architectural Press. New York: Charles Scribner's Sons.) 3 guineas.

This magnificent book consists of 160 pages of illustrations in half-tone of various classes of sculpture. In his brief foreword the editor sets clearly before the public his intention in compiling the book. Belonging himself to the older school, he has tried to include every type of architectural sculpture produced during the last few years in Germany, Switzerland, Poland, Czechoslovakia, Yugoslavia, Italy, France, the United States, Austria, Denmark, Sweden, Holland, Norway, and Great Britain. A few examples of academic sculpture are given when it was impossible to illustrate the work of an artist without them. In many cases the architectural setting of the sculptures is given, and it is a pity that this could not always be done. Unfortunately the scale of the sculptures is not mentioned.

As might be expected, examples of the Modernist school are very numerous and are of very different quality. Sculptors and architects all over the world are feeling their way towards a new phase of art. At present many of the results are only tentative, but all are interesting. In architecture, as in other matters, present-day conditions preclude lavish expenditure: stone and marble are costly and labour is dear. We are at last beginning to realize that the employment of brick and ferro-concrete calls for a different kind of architecture and ornament. Mouldings that catch dirt, carvings that become clogged with soot, figures that are corroded out of recognition by the murky atmosphere of London and other industrial towns, are gradually being superseded by a more restrained and honest style of ornament. At the same time there is a danger of which the ultra-modernists must beware. Judging by the illustrations in this book, sculptors who see and admire the splendid work of Meštrović and Rosandić are apt to forget that environment and the purpose of a building must be always taken into account. The Byzantine element which adds so much grandeur to the chapels in Cavtat and Braza would be quite out of place in Highgate or Golders Green. For the latter we have a splendid suggestion in Professor Utzon-Frank's work at Söndermark.

Looking through the pages of this fascinating book one gathers that most of the artists of the present day are still in leading strings. It is hardly too much to say that in nine cases out of ten their work is obviously inspired by Egypt, Assyria, Greece, Rome, or, worse still, by the South Sea Islands. Even giants like Bourdelle have not always realized that the charm of archaic Greek work is not due to the distortion of the human figure, but in spite of it. The form of archaic art without the spirit which animated it will never succeed in establishing itself as a permanent style. It is unfortunate that the present cult of ugliness has produced the robot-like figures of certain war memorials. A very few figures are actually unpleasant, even revolting. The attenuation of the human form on the doorways at Chartres is not in the least painful, but the same cannot be said of the colossal limbs of Dobson's "Morning" and "The Man Child," and

Orloff's "Sleeping Woman." Some of the animals are extraordinarily beautiful and original: notably Wederkinch's "Lynx Awakening," Pauschinger's "Leopard" in black granite and "Bear" in sandstone, and Milles puts tremendous energy into his "Running Horse."

One of the most hopeful signs is the increase in the number of sculptors who carve their own works instead of being content to let other men copy a clay model. The ideal is, of course, for the architect and sculptor to be one and the same man, as was Rosandić. Mr. Aumonier alludes to "the unity and the cohesion of thought" which distinguish Professor Ostberg's new Town Hall in Stockholm, but, unfortunately, he does not give any illustrations of it.

For the decoration of brick buildings there seems to be a great future for coloured ceramics. They are inexpensive, washable, and can stand most climates. Langer's "Mother and Child" is charmingly decorative, and the work of Opitz, Obsieger, and Schimkovitz on the apartment houses and workmen's dwellings in Vienna appears to be very successful. Will architects please note that in Vienna casement windows always open inwards? It is easy to clean them, and they are not likely to be broken by the wind.

The book is beautifully produced and printed.

C. K. JENKINS.

A HISTORY OF FINE ART IN INDIA AND CEYLON, by VINCENT A. SMITH. Second edition; revised by K. DE B. CODRINGTON. (London: The Oxford University Press.) £3 3s. net. 1930.

From the point of view of new readers who, after all, are more concerned than a handful of experienced critics, this is a new book. The reviser explains in the Preface the extent of the changes and omissions he has made, and gives a list of the new illustrative material which he has added to the original collection of Mr. Vincent Smith. We learn here that a full critical apparatus has not yet been constructed for Indian history, archæology, and art.

The present volume is largely due to the labours of the University of Cincinnati, and moves in the direction of useful popularity rather than academic precision.

The scope of the subject is enormous, and the 230 quarto pages are none too many. Of 165 plates five are very well reproduced in colour, and it occurs to us to remark, at once, on the wise decision to provide brown margins against which the delicate tints and whites attain to their true values.

The text of the book is, of course, largely occupied with the spiritual basis of Indian art and explores a past that is dead and, as some think, incapable of resurrection. In order to appreciate the examples of painting, sculpture, and decoration produced by successive Indian artists, it is necessary to transport oneself into a world of intense realities rather than to stand lamenting, as some do, on the secular side of the gulf which separates us from Indian's golden age of art.

But when was this age?

Book Reviews



Plate 114.—PERSIAN BODHISATTVA: REVERSE OF WOODEN PANEL (D. VII, 6)

From *A History of Fine Art in India and Ceylon*, by Vincent A. Smith (published by The Oxford University Press, London)

Apollo: A Journal of the Arts

Mr. Vincent Smith places the beginning of the history of architecture and the other Indian arts in the Maurya period, which covers the century between 321 and 220 B.C. Before that time there was, of course, philosophical and poetic literature, but of objective art we have no trace. The crafts were, perhaps, more important than the arts.

"We can affirm with certainty," says the author, "that the forms of Asokan architecture and plastic decoration were descended from wooden prototypes. . . . We may, moreover, feel some confidence in affirming that the sudden adoption of stone as the material for architecture and sculpture was in large measure the result of foreign, perhaps Persian, example." The Persian lion certainly grows on the summit of many an Asokan pillar, but the gateway of the Stupa of Sanchi takes our minds to China as to their form and to the Buddha for theme. Indeed, although there were other religions in India, Buddhism was the motive force of the architecture that remains to us, until the first century of our era. In the Kushan period, which had by this time begun, sculpture moves in the direction of Brahminical themes, and is seen at its best, and easiest, in the casts of the Amaravati Stupa on the central staircase of the British Museum.

The book next deals with the Hellenistic sculpture of Gandhara, the north-west portion of India and Afghanistan. The school was not recognized until 1870, but has now firmly established its distinctive style, and has associated itself with the famous Kanishka, chief of the Clan Yue-chi, who reigned in Gandhara in the first century B.C. This type of art culminated about A.D. 200, and had exhausted itself by A.D. 400. "Corinthian" capitals are studded with figures of the Buddha; large statues of the great man exhibit a blend of his sublimity with Greek technique. A Bodhisattva in Lahore Museum might have walked from Athens. With the Gupta period the native Indian style revives and attains to great vigour and imagination in the portrayal of Brahmin themes. By contrast it reveals to us the exotic feebleness of the Gandhara school.

And so, to the end of the book, we pass from stage to stage of architecture, sculpture, and painting, the last covering a period from the Ajanta caves to the Calcutta School of Art, where tears are shed by Mr. Havell, Dr. Coomaraswamy, and Mr. Roger Fry. W. L. H.

SIMPLE COLOUR BLOCK PRINT MAKING FOR LINO-LEUM BLOCKS, by HESKETH HUBBARD, R.O.I., R.B.A. (The Forrest Press.) 5s. net.

This handbook is strictly to the point and in this respect proceeds by a novel method. Let the author explain his aims in his own words:

"My intention has been," he writes, "to render it possible to make a colour block print simply by studying the illustrations of this book. What little letterpress there is, is in the nature of foot or marginal notes, kept as concise as possible. On most pages there is ample space for the reader to add his own, as his experience grows."

Though we have not attempted to put this book to a practical test, we have studied the illustrations very carefully and can say that we think the author has succeeded admirably in his aim.

MORE LIGHT ON RICHARD WAGNER

WAGNER IN EXILE, by WOLDEMAR LIPPERT, Keeper of the Public Archives of Saxony. Translated by PAUL ENGLAND. (London: G. Harrap & Co.) 10s. 6d. net.

Here is another book about Wagner which helps to elucidate that part of his career when he was paying the penalty of exile for his rash meddling in the revolution of 1848. A whole theory as to the inner meaning of "The Ring" has been built around this escapade which proves only too clearly that the prophet was nothing more than a sentimentalist, and an ungrateful one at that. In March of that year Wagner shouts himself hoarse in acclaiming the King Frederick Augustus of Saxony after he had appointed a Liberal ministry; in June he makes a speech to a republican club urging that the king shall be the first and most complete of republicans. "Our beloved sovereign" is how Wagner, who is master of the king's music, still talks of him. But by the beginning of the following year he is the active revolutionary, intimately working with Bakunin and others to incite and arm the populace and start a movement such as we have seen attempted in recent years with varying degrees of success in many European countries. He inspired posters calling on the Saxon troops to join the insurgents; he induced an architect to use his skill for the better construction of barricades; he was, in short, hopelessly involved in the movement to subvert organized government not only in Saxony but throughout Germany. Yet in spite of evidence that could not have prevented him from being condemned to death, as were his associates who had not been lucky enough to escape—a sentence commuted to imprisonment—Wagner afterwards protested that he was blameless of any really criminal act. "No judge," says Dr. Lippert, "whether of yesterday or today, would be likely to find sufficient grounds for condoning Wagner's lack of common sense and his muddled ideas of justice."

Thereafter, as this book shows, Wagner forgot about his past, excepting in so far as he enjoyed living a "communist" life at his friends' expense, and spent thirteen years attempting to induce the King of Saxony to give him an amnesty and thus allow him to return to Germany without running danger of arrest. The book, incidentally, is of particular interest as showing how many influential and royal friends Wagner already possessed in the fifties. These evidently refused to take him seriously as a revolutionary and were quite willing to help in his reinstatement. H. E. WORTHAM.

SUFFOLK AND NORFOLK, by M. R. JAMES. (London: J. M. Dent & Sons.) 5s. net.

The Provost of Eton has done much to beguile our leisure besides adding to the general stock of human knowledge. Now he appears before the public, which knows him as a teller of ghost stories rather than as one of the most learned medievalists of our time, in the rôle of a cicerone. Dr. M. R. James is a Suffolk man. Like all those who know their Eastern counties he believes them to be the very salt of England, and he has placed the fruits of fifty years' antiquarian research—pursued, shall we say, with the zest of the amateur rather than the vigorous enthusiasm of the professional?—in the book before us.

Book Reviews



KERSEY-SUFFOLK. PART OF SCREEN.

It is everything that such a book should be. The standard of its accuracy was exemplified by the joy of discovering an omission in the index. It is a triumph, too, of compactness not unlit by an occasional flash of humour ("within reach of Newmarket—of which I have nothing to say—is Exning": thus does Dr. James emphasize his values); and although it necessarily leaves ground uncovered, there are not many injustices committed. One would, for instance, have liked to see something more about the Strangers' Hall in Norwich, and one regrets that there was no place for any of the lovely eighteenth-century coaching inns which are such a feature of Suffolk towns. But it is impossible to have everything; and Dr. James, though the churches have occupied most of his attention, has not been unfair to secular and domestic buildings. The illustrations in photogravure show us some of the finer examples of these; and Mr. G. E. Chambers's line drawings, a little dead in the architectural examples, are very felicitous when he is sketching some detail showing the sense of humour and feeling for form possessed by the medieval craftsman in wood and stone.

That the book should be sold for 5s. is a miracle which one cannot try to explain. H. E. WORTHAM.

THE GREEK CITY AND ITS INSTITUTIONS. By GUSTAVE GLOTZ. Translated by N. MALLINSON. 1929. (London: Kegan, Paul & Co., Ltd.) 16s. net.

The present volume is the third which Professor Glotz has written for the "History of Civilization," the general title of the series. After an Introduction the book has three parts dealing with the Greek city under aristocracy, democracy, and in its decline, with a conclusion

entitled "The End of the Greek City"—a phrase which reveals to us the fact that although there are still cities in Greece there have, for long, been no Greek cities, as aforetime. It is not therefore of the bricks and mortar we shall hear much in this work—or rather of its wood, stone, and marble—but of its political structure and institutions, its wealth, wisdom, power, corruption, weakness, and its virtual disappearance in a larger world, the Empire created by Alexander and absorbed by Rome.

We shall learn, indeed, to reverse the order of the title: institutions come first in germinal form, and the city is their product, their synthesis; when they change utterly the city passes away. We have before us, therefore, an objective study of Nature and Man as they live and develop from small beginnings, until the "miracle" appears, and vanishes. The best of Greek thought and art sprang from this living organism when it had reached its most virile state, and have been given a kind of eternal life by the value we set upon them. But the body of the Greek city is dead.

M. Glotz's introductory chapter is a marvel of research, and he brings back to our mind's eye a convincing picture of Greek life from the coming of the Achæans into the peninsula to the descent of the Dorians and the consequent dispersion to the coasts of Asia Minor. There was a long period of social and institutional structure which was thrown into chaos by the Dorian invasion, the so-called "return of the Heracleidæ," and the process of reconstruction had to begin all over again. Aristotle's induction from conditions contemporary to him was, the author thinks, too simple; he made man "a political animal" by mistaking effects for causes, by interpreting the long past in terms of his own present. M. Glotz opens up this long past during which man was preparing to be, but was not yet, a political animal.

The largest unit in prehistoric Hellas was the *demos*, the name applied to the whole mass of clans assembled under one rule; *demos* had no official voice but exercised a public opinion which no clan or person could escape. In Homer the word sometimes signifies the people and sometimes the territory they inhabit, very rarely the people as opposed to the dominant class, as it became later.

Genos was applied to the great clan of which there were many within the *demos*; members of the *genos* were descended from the same ancestor; combinations of the *gene* were known as *phratores* or warrior bands, and these in their turn were divided into *phylai* or tribes. Both these latter were temporary in character, while the *genos* was a solid and durable organization with its chief or king at its head.

Towns were built, physically, in two parts: the *polis* or stronghold, and the *asty*, the market and industrial area, to which the roads led.

After the Dorian invasion and the resettlement of many city-states in the mainland, the islands and the Asiatic coast, the word *polis* was adopted for the political unit or state within which were, of course, a portion of the general wider *demos* and several clans or *gene*, dominated from time to time by one.

Apollo: A Journal of the Arts

Thereafter—entering the familiar historical period—we meet within the city-state itself various classes, parties, and interests. At one time the king rules until he is diminished in power by the ancient families, the aristocracy. Or again, a few, united by wealth and personality rather than by ancient descent, constitute a ruling oligarchy. A tyranny was not always tyrannical in our sense of the word; it might be beneficent, but it was unconstitutional. Lastly came democracy which was theoretically the rule of *demos*, the whole people, but practically that of men possessing military, political, or demagogic genius.

In spite of its failings the essence of democracy was not so much the rule of the people but the participation of the citizen in responsible administrative duties. Socrates held the key of the treasury for one night. It could have fallen by lot into the hands of Aristophanes' sausage-seller!

W. L. H.

SNOWDONIA, by J. CUMING WALTERS. Cr. 8vo, pp. 76 + plates 7. (London: Foyles Welsh Press, 121 Charing Cross Road.) Sewn, 1s.

There is a wealth of romance lying upon the slopes of Snowdon and its environment, and a wealth of literary and artistic reality. Cuming Walters, so well known as a literary and artistic topographer, has made the most of the material and produced a little book of great interest. The plates from old drawings are good, and the book has only one fault, and that is its lack of an index. The omission may well be rectified in the second edition, which is certain to be called for.

FOREIGN REVIEW SECTION

By KINETON PARKES

ARS ASIATICA, XV: LA SCULPTURE DE MATHURÂ, par J. PH. VOGEL. 4to, pp. 134 + plates lx. (Paris and Brussels: G. Van Oest.) 1930. Sewn, F. 300.

Mathurâ in British India, near Agra, having withstood for 1,500 years plundering by Mohammedans and others, is still faithful to its sculptural traditions, for its newer stone buildings are ornamented with carvings. It was a centre of Buddhism in A.D. 400; in 650 it had twenty monasteries, and in addition five temples devoted to the Brahminical faith. A thousand years after, Mohammedan fanaticism is said to have resulted in the total destruction of the Hindu temples with their sculpture, and a ruler was set in the seat of authority whose first duty was not only to destroy the images, but to obliterate the religion of which they were the sign; idolatry was counted a sin, although it was a symbol of one of the world's greatest religions. Buddhism persists, but the idols of 1,500 years ago have for the most part been destroyed. Here and there, however, in the province of Mathurâ, or Muttra, there are some which have escaped and some few in the city itself. These have been carefully conserved during the last half century, and evidence of their beauty is afforded in this handsome volume by

J. Ph. Vogel, the latest addition to the monumental *Ars Asiatica* series.

As may be seen from the bibliography of five pages, there is already a considerable literature dealing (sometimes exclusively) with the sculptures of Mathurâ, the result of the researches of French, English, German, and Indian explorers. It is a complicated history on which these have been engaged and one which goes back to a very remote period. Greek kings were ruling in Northern India for a century or so before the dawn of the Christian Era, and Kâniska founded a dynasty which bears his name. The first plate furnishes his portrait minus his head. Plate II gives a seated statue of an unnamed king of the Kushan people of a date a little later. Inscriptions and coins allow of a certain amount of certainty which, with the sculptures themselves, permit of a more or less definite reconstruction of the periods during which Muttran sculpture was developed. It is essentially a decorative sculpture with much conventional pattern on objects of use as well as on shrines and other architectural members. But the most striking phenomenon is the infinite variety with which woman is treated and the engaging character of the female nude. In the Muttra Museum there is a wonderful statue of the goddess Hârîti in blue schist which at once shows the modified Indo-Greek type, and the vast difference of outlook of the veritable Buddhist conception. Another variation is seen in the decorative woman-pillar with vase which illustrates the Indo-Persian type. There are close associations with the Buddhist generic type in the images of Tirthânkara and the images of Buddha of the Gupta period. The most notable characteristic of the whole of the Mathurâ sculpture is undoubtedly the treatment, especially the decorative treatment, of the female figure. Never in all the history of sculpture and architecture has it found a more prominent place, and the idea of the female nude form throughout is singularly consistent. It is applied in every direction; in friezes wholly compact of processions of women, in columns, in lintels, and in balustrades; and a striking application in the latter is the balustrade of Bhûtesar. Animals are not largely represented, although the elephant, lion, and horse appear, in highly conventionalized forms, however, and there are creatures half-animal, half-human. Botanical forms are plentiful in the decorations, the lotus in the cruder examples, but developing into quite delicate floral design. This is one of the most interesting of all the *Ars Asiatica* series, and the author has written an unusually long and quite authoritative account of his absorbingly interesting subject.

GESCHICHTE DER RUSSISCHEN MALEREI IM MITTELALTER, von PHILIPP SCHWEINFURTH. La. 8vo, pp. xii + 506, illus. 169 + plates 8. (Haag: Martinus Nijhoff.) 1930. Sewn, gulden 20.

Mr. Martinus Nijhoff publishes on the grand scale. His monumental work on the Italian School of Painting is now accepted all over the world; its eleven volumes by Raimond van Marle are a boon and blessing to all students; they can be relied on for the truth and all the truth. Van Marle is often quoted in this very fine work on Russian Painting of the Middle Ages by Philipp Schweinfurth, of Breslau, which may at once be acclaimed as the

Book Reviews

authority on this recondite but popular subject. Its wealth of illustration alone renders it not only highly acceptable, but indispensable to every student, although every one may not read the German text. In the first instance, this history of Russian painting is a supplement to all the history of painting. Incidentally, it sheds light on many a dark phase of European art, and generally it elucidates many of the problems which confront even the student of Italian art from the Byzantine period and that which immediately succeeded it.

There was a Russian school of painting, strictly Slav, derived largely from the Bulgars, dating in the tenth century. This was developed by the Russian painters and draughtsmen as an art of the grotesque. There is a very riot of absurd imagination in graphic work which persisted and was continued until the age of reproductive engraving was reached. To this early graphic was added illumination, and the gospels and other religious works exist in which colour is largely and heavily used. Many of the subjects of the illuminations are enclosed in painted frames through which the grotesques obtrude themselves, leaving the religious themes proper, more or less, untouched. There is something of this fecundity of imagination in the mosaics and wall-paintings, and to a much smaller extent in the icons. But the influence of the Greek artists who visited Russia and the long Byzantine penetration at length obliterated the purely Slav element and from the eleventh century to the seventeenth Russian graphic was mainly Roman and Byzantine, yielding at certain periods to Scandinavian, Dutch, and German incursions of style, and later and to a much greater extent to the Italian Byzantine strain. To this latter aspect of the subject Philipp Schweinfurth devotes a large and most interesting part of his work.

It was to religion in the first place that Russian painting owed its existence, if not its development. In point of fact it shows but little development in subject, hardly more in style; it is one of the most characteristic schools the world has seen. Yet it was highly profuse, and the cathedrals and churches of the cultural centres are often covered with a pictorial decoration that is phenomenal: not only the walls and ceilings, but the pillars themselves are the receptacles. This lavish use of the graphic arts was largely confined to such centres as Novgorod, Kiev, Vladimir, Pskov, and Moscow. These were the great trading centres as well as centres of culture and government, and it soon became the fashion with certain wealthy merchants, and with the rulers, to vie with the ecclesiastics in encouraging the arts. Schools were founded by all three kinds of these organizations for the training of young painters, and later, the employment of young practitioners, the monks usually predominating both in numbers and skill, especially in the case of mural work; but in that of the movable icons which could be taken from church or hall, the schools were actively employed, as were also the illustrators of the manuscript, and later the printed, books. Of the vicissitudes of the Russian school of painting there is much related in this admirable volume, and one overwhelming fact emerges: the fact that if it never reached to the greatness of some other of the European schools, it has preserved a consistency and a level of its own, and it commands an intrigue which none of the other schools surpasses. In Western Europe more should be known of it, and this book proclaims itself the guide.

JOSEF GOČÁR, PRAHA; HRADEC KRÁLÓVE. Text by Dr. ZDENĚK WIRTH. La. 8vo, pp. 16 + plates 32. (Prague: F. Topič, Národní tř. 11.) 1930. Linen, 21s.

Josef Gočár is the leading architect of Czechoslovakia now that Jan Kotěra is dead, and he is the principal of the Prague Academy of Arts and Professor of Architecture. Hradec Králóve is a small town in Eastern Bohemia, on the Elbe, with a history of a thousand years. Until the end of last century it did not grow beyond its ramparts, which were then discarded. The little town is on raised ground, and from below you go up a series of steps and a steep street to reach the old Town Place, a wide square with medieval, Renaissance, and baroque buildings pretty much as they have been for hundreds of years.

The new town is the creation of the mayor, Dr. F. Ulrich, to whom this book is dedicated, who has been able, with the aid of a wise and wary council, to make of it an admirable garden city which is being carefully conserved, and will soon entirely encircle the old town. Dr. Ulrich at the start called in the aid of the best architect, Kotěra, then practising in Prague, and to him the first of the important new buildings, the museum, is due. But it is Kotěra's successor, Josef Gočár, upon whom the burden of the task has fallen during the years since the war. The plates in this volume show what he has done here, as well as what he is doing. In the first place he has made a comprehensive layout with the old Town Place as centre, with newly-constructed squares and other open spaces surrounded by spacious buildings, and wide new roads and streets converge and diverge in all directions.

Gočár's most important buildings are three: the fine brick and concrete Technical Tannery School, the Gymnasium or State High School in the same materials, and the headquarters of the Czech Church, a remarkable structure wholly in concrete. All three are strictly of the Functional School, but the exteriors partake somewhat of the character of the old brick structures to be found north of Czechoslovakia, adapted to the modernist idea.

In this book projects for a new State railway station and another new church are set out, and plans for the regularization of the whole new town give evidence of the possession of a scientific as well as artistic imagination by the architect. From personal observation the whole scheme so far as it is already carried out may be said to exceed in beauty and utility the drawings which in the book illustrate it. It reflects the greatest credit on the enlightened cultural outlook of the Czechoslovak State and municipalities. The text is conveniently printed in Czech, German, and French.

THEODOR GEORGII, von HUBERT KLEES, mit einem Vorwort von WILHELM PINDER. La. 8vo, pp. 42 + plates 48. (Munich: F. Bruckmann.) 1930. Cloth, M. 7.50.

When Adolf von Hildebrand, after a laborious preparation, published *Das Problem der Form*, the revolution in sculpture from the æsthetic side was begun. No sculptor of any standing could afford to ignore so important a contribution to the literature of the art. A less pretentious work, it, however, takes its place beside Lessing and Winckelmann. That was the direct result of von Hildebrand's ardent thinking; the indirect was the undoubted personal influence of the author on the

Apollo: A Journal of the Arts

art of his time. In Germany that personal influence was exercised in an unusual manner. When von Hildebrand left Florence and settled in Munich he was joined by Theodor Georgii, a young man beginning sculpture who, born in 1883 at Borowitschi in Russia, was educated in St. Petersburg, and later in Stuttgart. He became the disciple of von Hildebrand, married his daughter, and on von Hildebrand's death in 1921 occupied his studios. In him the world acknowledges the development of the master's teaching with a consistency and constancy deserving of all praise. The teaching, often only implied both in *Das Problem der Form*, or exemplified in the author's own sculpture, was, briefly, the creation of pure form from willing material by absolutely direct method.

Theodor Georgii is a modeller for bronze—for plastic sculpture is of the essence of form-production—and a cutter in stone and steel. His cutting is direct in the stone or marble for relief and the round, and for his medals he cuts the dies. He therefore is free from the confusion that clogs the thinking of so many sculptors, between the processes of modelling and carving, and to carry out the pure idea he extends it to medals; a perfection of consistency. The glyptic treatment of steel for dies is analogous to the processes of gem and cameo cutting; modelling for medals, while not an anachronism, is less logical than cutting, and if for no other reason, then on account merely of size. A more assured detail is possible in the cutting of steel than the working of soft clay or wax; a sharper effect is obtainable, which is the aim of the true medallist. On the cutting of stone and steel therefore Georgii insists in two of the sections of this important volume. It is important because it deals with ideas and principles, contributed by the sculptor himself and elaborated by means of a discussion of these principles by Hubert Klees.

What these principles account for is seen in the numerous illustrations of Georgii's modelled busts, plaques, figures, and reliefs and his animals; his carved reliefs, statues, grave memorials; his medals. A true son of von Hildebrand he preserves the traditions; is true to his materials and true to Nature.

JOSEF GOČÁR, by ZDENĚK WIRTH. Cr. 8vo, pp. xvi + plates 96. (Geneva: Verlag Meister der Baukunst.) 1930. Cloth, F. 8.

The extent of Gočár's reputation in Europe is indicated by the publication of these ninety-six plates,



FLORA

Carved direct by Theodor Georgii

From *Theodor Georgii*, by Hubert Klees (Munich: F. Bruckmann)

accompanied by an introduction by Dr. Zdeněk Wirth in both French and German. Some of the plates are of the buildings at Hradec Králové, dealt with on a more extensive scale in the volume noticed on page 233. In addition, there are many houses, shops, public halls, baths, and other structures in Prague and in a number of other towns of Czechoslovakia, together with furniture and fittings, all designed by the architect himself.

An interesting and valuable feature is the provision of plans for most of the schemes in which Gočár's activities in dealing with sites are accentuated. It is in his planning that he is so successful, and his plans denote the great importance of the site value in the erection of

Book Reviews

vertical structures. As a study in architectural idea and development this book has its special value, for in one direction only, that of the shops and stores of Prague, the passage from the more traditional patterns to the distinctive abstractions is to be traced with ease. In the earlier things decoration in relief and figure-sculpture find a use and always structurally. In the later all such aids are discarded and only clear longitudinal and vertical lines are admitted and the spaces are all included in geometrical planes. Unfortunately, this precludes sculpture, and it yet remains for the architect to combine essentially architectonic, plastic and glyptic with modernist structural geometry.

LES ARTISTES NOUVEAUX. Cr. 8vo.

ANTOINE BOURDELLE, par CHARLES LÉGER. pp. 13 + plates 32.

PEDRO FIGARI, par GEORGES PILLEMENT. pp. 12 + plates 32.

ROBERT LOTIRON, par ADOLPHE BASLER. pp. 10 + plates 32.

(Paris: G. Crès.) 1930. Sewn, F. 10 each.

Charles Léger gives an admirably succinct account of the events of Bourdelle's life and the production of his more important works. This renders his booklet a welcome addition to the handy series in which it appears, but it has the further virtue of reproducing some of the works not so well known in previous publications dealing with the master who died last year at the age of sixty-eight, if not full of honours, then full of the acclaim of those who knew and recognized his genius.

Georges Pillement claims for Pedro Figari the first place among Spanish-American painters. He has certainly made for himself a distinguished position, and his work has distinct individuality of a peculiarly salient kind. With the insouciance of Le Douanier Rousseau, a pigmental expressionism allied to that of Van Gogh, and the brutal exposure of character of Daumier, he manages to paint character while disowning mere form.

Lotiron we know well and have known for long. He was born in Paris in 1886, and so is just of the age to arrive at success as one of the post-impressionists. His crudities and charms are the same as those of all the others, only that he is a little more woolly in texture and a little more balanced in composition. His pictures have verisimilitude and sometimes are well drawn.

LUKAS CRANACH D. Ä. FOLGEN DER WITTENBERGER HEILIGTÜMER UND DIE ILLUSTRATIONEN DES RHAU'SCHERS HORLULUS ANIMAL, von HILDEGARD ZIMMERMANN. (Gebauer-Schwetschke, A.G., Halle (Saale).) 4 marks.

This is the first number of a new enterprise, viz., *Schriften der Gesellschaft der Freunde der Universität Halle-Wittenberg*, intended to mark the centenary of the union of the two universities. Miss Zimmermann's text, amply illustrated, is a strictly historical analysis of special interest to lovers of Lucas Cranach's engaging art.

NIEDERSÄCHSISCHE KUNST IN ENGLAND, by V. C. HABICHT. (Edler and Krische, Hannover.)

It seems curious that the close relations between London and the Hanse towns did not result in the

importation of numerous works of art into this country, as was the case in Scandinavia. In fact, the presence of English alabaster work in Cologne and other Hanse towns shows that our products were highly esteemed in Germany. The objects which the author classes as belonging to the art of Lower Saxony come mainly from private collections, and have found their way at a later date to the British Museum and the Victoria and Albert Museum.

As is only to be expected when objects of art are unique or practically unique survivals, some of the author's attributions are merely tentative. Possibly, as



SELF-PORTRAIT *Drawing in watercolours by Bourdelle*
From *Antoine Bourdelle*, by Charles Léger (Paris: G. Crès)

he suggests, there may be objects in private possession, inaccessible to the public, which will at some future time decide questions which must at present be left open.

The best miniature painting in Lower Saxony was produced about 1200. One of the finest examples is the fragmentary Psalter of Henry the Lion in the British Museum, which Haseloff connected with the miniatures in the Gospels painted for Henry the Lion by the monk Heriman after 1173; the author suggests a comparison with Hildesheim work of rather earlier date.

In metal work the influence of Bishop Bernward was undoubtedly paramount in Germany, and the bronze

Apollo: A Journal of the Arts

crucifix in the Victoria and Albert Museum may well have come from Bernward's workshop. But the arguments by which the author seeks to claim for Hildesheim the Gloucester candlestick now on view in the exhibition of English Medieval Art do not seem very convincing. In the absence of numbers of contemporary examples from both countries, it is probably wiser to accept the usual attribution.

In the department of textiles the author is on surer ground, for the factories of Halberstadt, Quedlinburg, Wienhausen and Lüne produced the finest work in Germany. The embroidered cope from Hildesheim, the "Philosophy" carpet from Kloster Heiningen, and two Apostles on a fine fragment from Halberstadt, seem undoubtedly Lower Saxon work.

With the possible exception of Master Bertram, none of the great painters of Lower Saxony seem to be represented in our collections. The author considers that the Apocalypse altar in the Victoria and Albert Museum comes from the workshop of Master Bertram, and that at least three painters worked on it. The large woodcut of St. Jerome in the British Museum is classed as Hanseatic, and the author suggests the same origin for the remarkable woodcut of the Madonna with ears of corn on her robe. Schreiber classed this as Suabian, about 1475. The large unique "Crucifixion" is connected by the author with Lübeck work of about 1486, and the same origin is tentatively suggested for the magnificent unique woodcut of St. George in the British Museum.

Among wood-carvings the author gives an important place to the four oak figures of the Annunciation and two Apostles in the Victoria and Albert Museum, which he ascribes to a Bremen artist of about 1400. The four limewood reliefs of the Evangelists, ascribed to Pacher, are claimed for Master Wolter of Hildesheim. In the St. Margaret altar the author sees the most important evidence of the powers of Lower Saxon artists in about 1520.

Many of the author's conclusions will be disputed, but everyone will agree that the grand figure of St. George in the Murray Bequest in the Victoria and Albert Museum is the work of a first-rate master.

The book is beautifully produced and illustrated.

C. K. JENKINS.

DER MALER HANS BÖHLER, von ARTHUR ROESSLER.
(Amalthea Verlag, Vienna.) 20 Marks.

Hans Böhler is an Austrian, Swiss-born, artist with a great reputation as a colourist on the Continent. This book gives a number of illustrations, several of them in colour, which show even those not familiar with the originals the kind of painter he is. He belongs, it will be seen, to that branch of painting which, springing from Impressionism, has—like here in England, Duncan Grant or Matthew Smith—fastened upon colour-orchestration as the vehicle of æsthetic emotion. He paints landscapes and figures manifestly from nature, but transmuting the colours of optical fact into chromatic poetry. His drawing is the result not of real or imaginary lines, but of the meeting of different tones and colours placed on the canvas with a full brush and obvious brushmarks. His best qualities may be seen here in the colour reproduction of the "Stilleben mit der Weinflesche," a

symphony in blue and green that really has a sonorous depth.

Herr Arthur Roessler's text, however, is a truly remarkable composition. It could only have been written in Germany by a German. He quotes a German writer who says: "No people groan more under the burden of Tradition than the Germans"; and Herr Roessler's style bears this out—not in actual diction so much, for it is not written in the manner of Goethe—but it is "langathmig," philosophical, poetical, sentimental, and discursive to a degree. This text, characteristic of the fact that modern Americanized Germany is still the land of the poets and thinkers, could not be translated into English without losing its flavour, but for the benefit of our German-reading public we cannot forbear from giving one example of Herr Roessler's manner.

"Wenn Hans Böhler, angeweht von dem aus Urzeiten Orgelhaft aufrauschendem Weltwind, vom 'Dache der Welt' im Hochgebirge Asiens seine Blicke niederwärts gleiten liess und eintauchen in das armstige Dunkel treffliender Talgründe, oder hinausschweifen von den Gestaden gewaltiger Meere in das opalige Aufgelöstsein fern an der Kimmung; oder wenn er die Blicke empor-schweben liess in die lichtflimmernde Unendlichkeit des Kühlen Weltraumes, überkam ihm mit ungeheurer Eindringlichkeit die Gefühlsmäßige Gewissheit, dass er durch Gottes Willen und Gnade auf einem farbig schimmernden Stern lautlos und leicht hingetragen werde inmitten einer farbig funkelnden Sternernwelt, und dann durch flutete Weltfestfreudigkeit seine aufgetanen Sinne, Daseinsdankbarkeit sein Herz, Andacht seine Seele." One sentence! And this in our twentieth century.

The "Leiden und Freuden des jungen Werther"—how they persist. H. F.

JAHRBUCH FÜR KUNSTWISSENSCHAFT. Herausgegeben von ERNST-GALL. 1929. (Published by Messrs. Klinkhardt und Biermann.) Paper Covers 40 RM.; Board 44 RM.

The "Jahrbuch für Kunstwissenschaft" for 1929 contains a most interesting analysis by Kurt Weitzmann of the Paris Psalter (MS. Grec. 139), in which its composition from classical and byzantine "motifs" are carefully examined and illustrated with the help of convincing reproductions from byzantine manuscripts and pompeian murals. Other articles deal with Baroque architecture and sculpture, viz., "Galeazzo Alessi und die Genuesische Architectur im 16. Jahrhundert" by Grete Kühn, and "Ludwig Münstermann. Ein Beitrag zur Geschichte der frühen niederdeutschen Barokplastik," by the late Martha Riesebieter. R. Nissen deals with "Die Plastik in Brandenburg a.H. von ca. 1350 bis ca. 1450," and Kurt Erdmann writes an essay on "Der Bogen. Eine Studie zur Geschichte der Architektur," which is tough reading, one imagines, even for Germans. Amongst the reviews, Messrs. E. A. B. Barnard's and A. J. B. Wall's "The Sheldon Tapestry Weavers and their work" published by the Society of Antiquaries has a special interest for English readers.

THE ITALIAN EXHIBITION, BURLINGTON HOUSE, 1930



THE MARRIAGE OF ST. CATHERINE

By Benozzo Gozzoli

Lent by the Municipal Gallery, Terni

Book Reviews

THE PERMANENT PALETTE, by MARTIN FISCHER, member of the Duveneck Society of Painters and Professor in the University of Cincinnati. (National Publishing Society: Mountains Lake Park, Maryland.) Price 4 dollars.

Professor Martin Fischer is an American scientist whose interest in the chemical properties of modern pigments made him turn to the practice of painting, so that he might be better equipped to gain a knowledge of his subject. This book, "The Permanent Palette," then, is the result of both scientific and practical tests and experiments, supplemented by a great deal of theoretical inquiry. Mr. Fischer publishes at the end of his book an annotated bibliography, from which we learn that he considers A. H. Church's *Chemistry of Paints and Painting* "the Classic, and still the best text on the chemistry of pigments"; Ernst Berger's *Beiträge zur Entwicklungsgeschichte der Maltechnik*, "an unequalled contribution" to the inquiries into the technique of bygone ages; and Wilhelm Ostwald's *Einführung in die Farbenlehre* (1919) "the best book available on the physics and chemistry of the pigments and of the laws which govern the colour impressions produced as such." With such amongst many other examples of the evidence of the author's careful preparation, his book naturally inspires confidence, and artists interested in the permanence of their work cannot afford to disregard his book. It is simply written and contains, not only statements of facts, but also much good advice. For instance: "It is a good rule for the painter," he says, "to eliminate everything from the manufacturer's catalogue which bears a name unfamiliar to him or the content of which is not wholly disclosed to him." And on pp. 55 to 57 he gives a selection of those pigments which provide the greatest permanence.

Mr. Fischer's book is warmly recommended to everyone who uses paint which he desires to be permanent. Fortunately for posterity, perhaps, not all modern painters have such ambitions. Pleasure "in our time" is a perfectly legitimate limitation, and those who are content with it may legitimately make use of a "thousand and one" new colours put on to the market by the chemical manufacturer.

L'ŒUVRE GRAVÉ DE ADRIAN VAN OSTADE, par LOUIS GODEFROY. (Paris: Chez l'Auteur.)

In his own more circumscribed manner as human and sympathetic an artist and as accomplished a designer and etcher as his greater contemporary Rembrandt, Adrian van Ostade merits the honour of this admirable *catalogue raisonné*. The volume, introduced by a biographical essay, will be especially welcomed by collectors who are apt to be puzzled by the number, the minute differences, and sometimes questionable authenticity of the different states. Monsieur Louis Godefroy has spared no labour in the careful analysis of this problem. Every state is recorded and differences noted and illustrated with meticulous care. Monsieur Godefroy accepts fifty etchings as genuine and adds an illustrated list of five "pièces apocryphes."

We have nothing but praise for this scholarly, well-produced, and profusely illustrated publication.

DIE AKROPOLIS, by WALTER HEGE and GERHART RODENWALDT. Pp. 55, plates 104. (Berlin: Deutscher Kunstverlag.) 28 Marks.

The author, Dr. Rodenwaldt, calls attention to a fact which all students of Greek art need to bear in mind. Greek buildings and Greek statues were in every case fashioned, not to be seen in the gloomier atmosphere of northern and western Europe, or even in an Athenian museum, but in the bright light of Greece. As he points out, the difference between Greek originals and Roman copies is only now beginning to be rightly appreciated. But the Greek originals never look the same in any other light as in that for which they were intended. Yet, if originals are left out of doors in Greece, there will soon be none remaining. The lamentable deterioration of the Parthenon sculptures since the beginning of the nineteenth century more than justifies Lord Elgin's action in bringing as many as he could to England.

Modern visitors to the Acropolis hardly realize that the Greeks never saw the views of the surrounding country owing to the great walls. We see the main buildings standing free; in Greek days the Acropolis was crowded with shrines and votive statues. Probably this was the reason that it did not occur to the Greek architects to plan the lay-out of the Acropolis as a whole.

The author rightly stresses another difference between the building of the Parthenon and that of our medieval cathedrals. Whatever personal religion may have been, the essential motive which inspired this perfect building was political. Athena was glorified as the personification of the power of the Athenian Empire. The frieze, which the author rightly calls a "Hymn to Attic chivalry," contains only types; no hint of portraiture, such as would have been inevitable in Renaissance work. Considering the prominence given to horses and horsemanship in Greek literature it seems very remarkable that the Parthenon frieze was never mentioned by any Greek or Roman writer, and never copied. It has been sometimes suggested that the carving was done after the slabs had been set in position on the wall of the temple. This is shown to be incorrect by the deep undercutting of all the feet, which was certainly intended to prevent injury when the slabs were moved and fixed in position. The author agrees with the now accepted view that many hands were employed on the frieze. He wisely avoids controversial questions in the short sketch which he gives, but is it certain that Pheidias "had completed the chryselephantine statue of Zeus in Olympia in the previous decade" before he was commissioned to make the Parthenon?

In his account of the Propylæa the author brings out the fact that, though Greek buildings were of course meant to be seen from all points, the full beauty is only to be seen in a frontal aspect. The re-erection of the entablature of the east front is very important in this connection.

Dr. Rodenwaldt thinks the pillars and capitals of the Nike temple were got ready soon after 448 B.C., when the building was begun, and only erected about 421, when work was resumed after the Peace of Nikias.

After reading Dr. Walter Hege's wonderful account (modestly written on the paper cover which protects the binding) of his indefatigable efforts to obtain perfect photographs, one can only hope that in future editions

Apollo: A Journal of the Arts

this inspiring story may be included within the covers of the book. He was commissioned to produce a hundred photographs, and determined to allow himself a year for doing the work. He lived close to the Acropolis, and for a whole summer, autumn and winter he spent all his time looking at it, but took not a single photograph. Then, feeling that the time had come, he began by erecting a scaffolding, and photographed the Maidens of the Erechtheion in sunlight. The scaffolding was removed and he printed his plates. As the prints had black shadows apparently cutting off the heads of the figures, he put up new scaffolding and tried again. Finally, he succeeded in getting perfect results by taking the photographs before sunrise and after sunset. For the frieze further difficulties had to be overcome before he found

that the correct lighting was secured on sunny days when thin clouds were in the sky.

The views of the Parthenon had to be restricted to the south, east and west sides, as there was scaffolding on the north side during the whole of the operations. Plates 7 and 14, showing the Parthenon; plate 69, showing the temple of Nike; and plate 79 of the Erechtheion are all produced by telephotography.

Over 1,000 photographs were taken in order to produce those contained in the book. The result is that Dr. Hege has succeeded in his aim, which was to capture, not only the form, but the very atmosphere.

The book is beautifully produced. An unusual but delightful feature is the mention of all the institutions, firms, and individuals who have helped in its production.

C. K. JENKINS

MARJORIE BROOKS

By J. W. STEPHENS

MANY a student of twenty-five might envy Marjorie Brooks' nine-years' record. At



MAURICE AND ALBERT—BRUGES

By Miss Marjorie Brooks

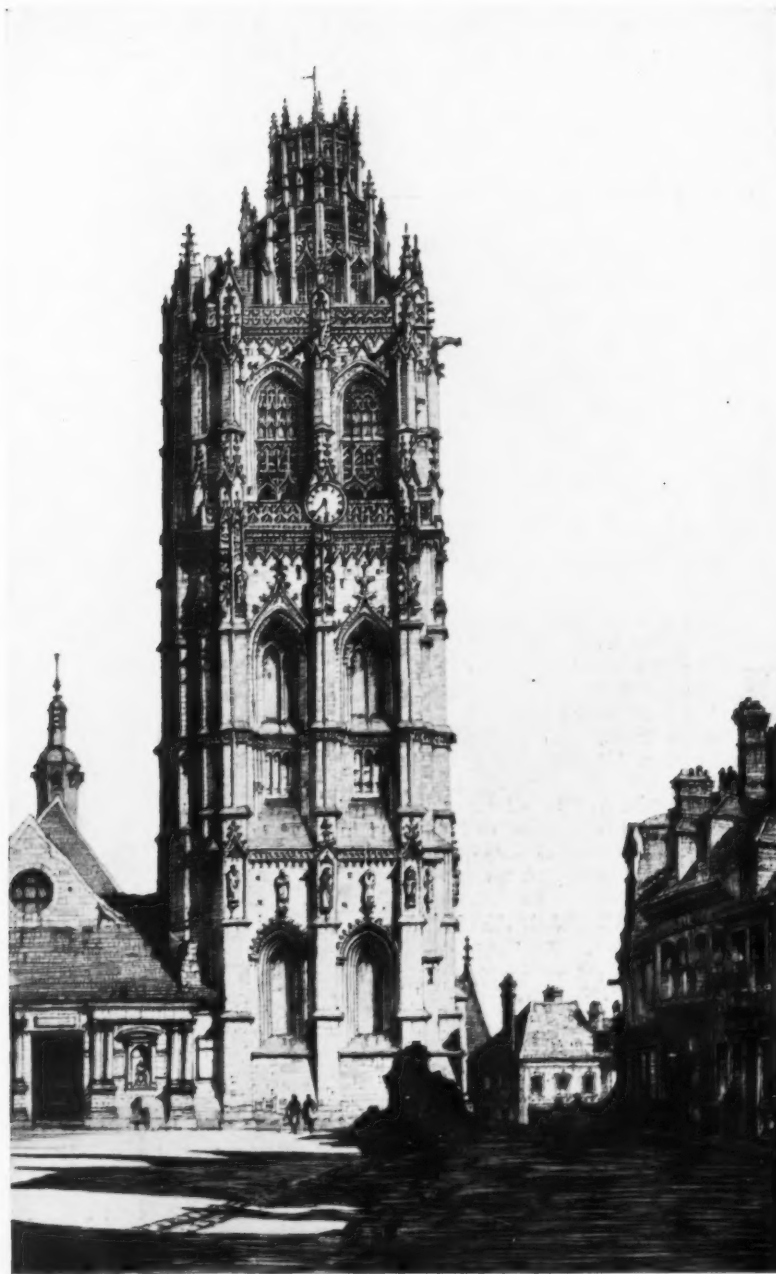
sixteen she became a student of the L.C.C. Central School of Arts and Crafts. From there she passed to the Royal Academy Schools, studying under the late Mr. Charles Sims. In 1927 she won the Royal Academy Gold Medal and Edward Stott Travelling Scholarship (value £200 a year for one year) for an "historical" painting, the title of which was "Work," and which was a noticeable picture in the Royal Academy show of 1928.

In the course of her travels she visited Spain, Italy, France and Belgium. She is now the winner of the 1930 Rome Scholarship for Mural Painting, carried off from twelve competitors in that particular branch. Thus she returns to Rome, which she has already visited, in a second triumph.

This sort of thing does not happen without reasons. The work is forceful enough to compel success. It is direct, reasoned, unhesitating. Tone values, free and convincing use of the brush, able composition, are features of it. Masters may have led, but have not unduly led, Marjorie Brooks. Possibly her work has taken more from Belgium than from other countries visited, but not so much as to affect individuality. Of her technical brilliance no doubt whatever remains. Of her mental outlook more will be seen in future. There are signs that it is painter-like and forceful.

She has not made her name as a student without an immense amount of hard and strenuous work, and the title of her first picture was a suitable one. The future must reckon with the serious woman artist. The woman of today does not take art "across her fan," as, in the opinion of one critic of the nineteenth century, woman did. At twenty-five Marjorie Brooks has passed the initial difficulties in a remarkable way, and her future contributions will, of necessity, be closely watched.

ETCHING OF THE DAY



VERNEUIL

By Samuel Chamberlain

Edition 100 (only 25 published in England) at £6 6 0 each

Published by Robert Dunthorne and Son, Ltd.

ART NEWS AND NOTES

By HERBERT FURST



CHRYSANTHEMUMS

Oil-painting by Muriel Wilson

*By permission of
Messrs. Alex. Reid & Lefèvre Ltd.*

PAINTINGS OF FLOWERS BY BRITISH ARTISTS AT THE LEFÈVRE GALLERIES

THIS exhibition, like many others we have recently seen, proves that English artists, or more accurately, British artists, have little reason to fear comparison with their fellows on the banks of the Seine. They may not be so spectacular, not so "noisy," as some of the Parisian painters, but they are generally more subtle and consequently more intimate. All the pictures in this show one could live with, even Mr. Ben Nicholson's exasperatingly "simple" flower-pot, which is really not quite so "simple" as it looks. I do not know whether it is an earlier picture, but if it is not it is an indication that the artist is on the way to more companionable art than has characterized his former "experiments." With one exception, the flower painters here represented—Frank Porter, Keith Baynes, Duncan Grant, Vanessa Bell, J. B. Manson, Winifrid Nicholson, Patricia Ramsay, Kathleen Murray, S. J. Peploe, J. H. Todd, Esther Sutro, J. D. Ferguson, and Muriel Wilson—have all "gone for" colour. But whilst, for example, J. B. Manson and Lady Patricia Ramsay have represented

the flowers as such, they form in Ferguson's, Peploe's, Duncan Grant's, and Vanessa Bell's case a co-ordinated part of a larger design. Vanessa Bell has gone so far in this respect that she has set her "Red Lily" against a red square of the background pattern—a difficult thing to do, and it has, I fear, not succeeded. Mrs. Nicholson also has complicated her problem by painting "Narcissus in Firelight," but there is no sign of such light about it. Most satisfactory in their simpler ways are J. H. Todd's "Flowers," and Kathleen Murray's pictures under the same title. But for subtlety and brilliance of creative colour orchestration Mr. Duncan Grant's picture seems to me to surpass the rest as much as Mr. Paul Nash's "Dead Spring" (exhibited on a previous occasion and discussed in these notes) surpasses the others in creative design. Neither of these two painters can quite be absolved from self-consciousness—the rectangular "business" in Mr. Grant's background, and the triangular "business" in Mr. Nash's foreground is too *voulu*—but even so, these are two pictures of undoubted lasting significance.

Art News and Notes



RED AND PINK ROSES

By S. J. Peploe

At Messrs. Alex. Reid & Lefèvre's Galleries

Apollo: A Journal of the Arts

FIFTY PORTRAITS OF MARIA LANI BY FIFTY
CONTINENTAL ARTISTS AT THE LEICESTER
GALLERIES.

To cause fifty more or less famous artists to exhibit portraits of a single individual was in itself an interesting idea, and further enhanced by the fact that the actress, Maria Lani, is, from all accounts, an overwhelming personality. She is Russian; made her name in Berlin, where she was trained under Reinhardt, and subsequently

have had two things in common: the individual would have been immediately recognizable and the technique would have been, with the exception of Cézanne and Van Gogh, perhaps, workmanlike.

Such is here not the case. With patience and goodwill one may here discover that most of the artists are agreed that Maria Lani has unusually arched eyebrows, drooping eyelids, and large eyes; they are also perhaps more or less in agreement about the peculiarity of her mouth. But they are as uncertain, it would seem, about her nose,



FLOWERS

Oil-painting by J. H. Todd

*At Messrs. Alex. Reid &
Lefèvre's Galleries*

(See page 240)

in Paris, where the artists gathered around her "like bees round a honeypot," I am told. I also hear that she promises—or is it threatens?—to publish the conversations she has held with these artists during her "sittings." Her book should shed some much-needed light on these works.

Fifty, or even twenty, years ago an exhibition of a similar nature would have worn a very different aspect. Manet, Bastien-Lepage, Whistler, Sargent, Carrière, Besnard, Lenbach, Zorn, Blanche, Boldini, Helleu, not to mention Herkomer, Orchardson, Carolus Duran, Benjamin Constant, on the one hand, Cézanne, Gauguin, Van Gogh, on the other, would have given very different interpretations of the individual—but they would all

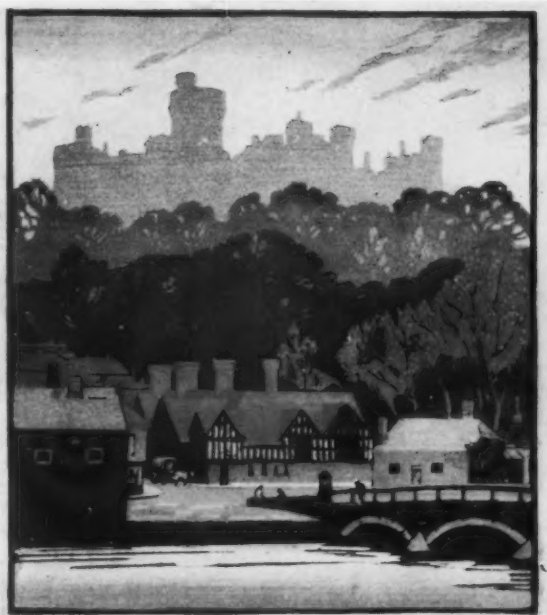
her colour, and her age as about their technique. The fact is that in these works the artist is more easily recognizable than the sitter. There is your Derain, Leger, Lurçat, your Chirico, Foujita, Pascin, your Souverbie, Picabia, Pascin, your Ronault, Friesz, van Dongen, also your Bourdelle, Despiau and Zadkine, etc.—all unmistakable. But who would think that your Derain and your Leger and your Ronault could possibly have been studying the same model. If you glance at M. Manievitch's drawing you are sure the lady is round about the fifties, if you look at M. Marvel's pastel you imagine she is fifteen—and so forth. Taking portraiture seriously as the task of representing the aspect of an individual with physiological accuracy and psychological insight—in

Art News and Notes

other words, using art as a means and not as an end—M. Jean Cocteau's pen-and-ink, M. Ozenfant's painting, and Miss Chana Orloff's sculpture seem to me to have been most successful. M. Kisling's drawing is likewise admirable, though somewhat pretty and sentimental. Despiau's sculpture is excellent, but suggests a lack of likeness and of life, which Bourdelle's large head most certainly lacks also. Acceptable as paintings are those of Messieurs Edzard, Goerg, Pascin, Marquet, and Madame Valadon; delightful is the polychrome *céramique* by Mika Mikoun; and Zadkine's convex-concave sculpture is at least intriguing. But I definitely refuse to accept Leger's, Lurcat's, and Souverbie's stuff here as portraiture, hardly even as art, and Picabia's is raised to a higher level mainly by reason of its lovely colour. Monsieur Papazoff's green monstrosity with rainbow orbs, that looks like one of the "wonders of the deep," is in my opinion sheer blague.

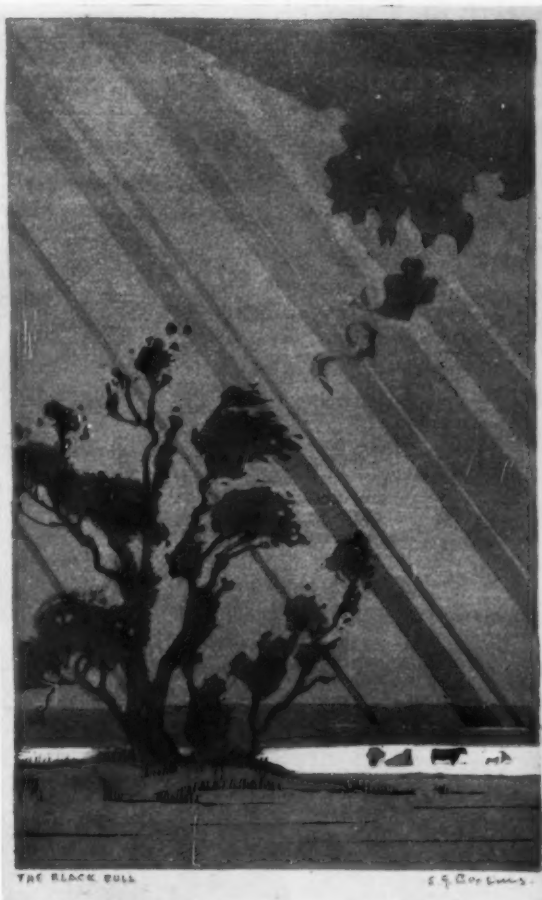
OLD PEWTER AND OLD MAPS AND ANIMAL DRAWINGS AND PAINTINGS AT THE MANSARD GALLERY.

Collectors and dealers, of course, but hardly many others, would know or even imagine that pewter, humble alloy of which for hundreds of years things were made which our grandfathers, or more accurately, perhaps, our great-grandmothers, scornfully cast upon the scrapheap, has its own "Society of Pewter Collectors." Still less would they be aware that some 6,000 pewterers are known by their name and their marks. In this exhibition examples of English pewter from the middle of the seventeenth century to the middle of the nineteenth were



SPRING MORNING—ARUNDEL
(See page 246)

By S. G. Boxsius



THE BLACK BULL

By S. G. Boxsius

Published by Charles Hauff, London

(See page 246)

on view surrounded by old furniture and a collection of old maps, commencing with "The First Printed Edition of Ptolomy's Maps, published in Rome in 1478," down to Horwood's "Plan of the Cities of London and Westminster of 1799." Regarded as "Old Pewter" and "Old Maps," these things have, one would imagine, mainly "collectors' interests," though amongst the shapes of the pewter plates, tankards, and measures, especially of the plainer kind, there are some that have considerable æsthetical value. But what struck one in this exhibition was the extraordinarily decorative effect of the combination of framed maps, old oak furniture, old pewter and pottery. It is certain that map-makers never thought of pewterers when they designed their maps, although pewterers got their inspiration from the potter, and both pewterer and potter must of necessity have thought of their wares in connection with cup- and side-boards. Considered merely as a decorative scheme one could hardly improve on the effect obtained by this combination of plain walls, old oak, old pots, old pewter, and old maps.

Apollo: A Journal of the Arts

Much less decorative is the effect of the adjoining exhibition of animal drawings and paintings by a group of young artists. Mr. David Jones aims at this desirable quality with his now familiar bluish and reddish scheme on white paper. His calligraphic touch yields seriously entertaining results in such designs as "Old Animal from Tibet," "Horned Animal on Bed with Sparrows," etc. His very titles show that he does not wish the animals to be looked at as merely zoological specimens. Another even more unscientific aspect is invited by Lett Haines with her "Lion Hunt"—it is not a "good" lion, but a most spirited and decorative



AT WINCHELSEA

By S. G. Boxsius

Published by Charles Hauff, London

(See page 246)

invention; by contrast, Cicely Hay's tempera or oil paintings need more zoological accuracy to make them acceptable as works of art. Silvia Banks, Frank Medworth, and John Skeaping are most accomplished artists with a fine understanding of animal form and great taste in the economical use of line and colour. Elsie Henderson's animals in this show are not quite up to her standard. The pleasant little show is rounded off by some humorous drawings by Rupert Lee and Pearl Binder. The latter's nursery paintings on tiles, especially the rollicking "Elephant," are really great fun.

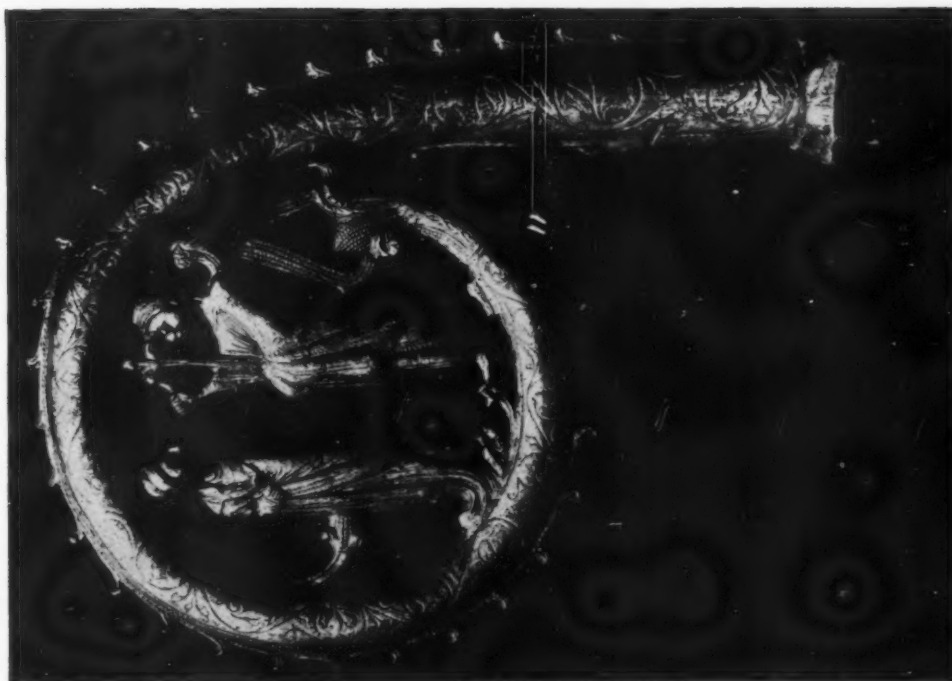
BRITISH LINOCUTS AT THE REDFERN GALLERY.

The linocut exhibitions held under the auspices of Mr. Claud Flight are justifying their existence more and more. This present show is extremely good. I am sorry I cannot convince Mr. Flight that his reliance on geometry, however useful it might be as a means, is not commendable as an end. He and a number of his followers still insist on pushing the work of ruler and compasses under the spectator's eyes. It is rather as if a lame man were flourishing his crutches in one's face. I refuse to believe that either Mr. Flight or his disciples are as lame as all that. Nature puts her crutches inside, gives them vitality with muscles and wraps the whole in a most pleasing skin. And how delightful would not, for example, be Mr. Flight's "Hunting" by reason of its colour and pattern—if it had just a little more muscle and skin—no more than Hokusai or Hiroshige would admit. Miss Eileen Mayo's "Turkish Bath" has surely enough "pattern" and dynamic lines to satisfy Mr. Flight, but it achieves its ends admirably without obvious geometry. Mr. Cyril Power's geometry pleases me rather more, and the "Merry-go-round" seems almost successful to a superlative degree—but the obviousness of the geometry nevertheless interferes rather than helps. One need not go so far as Miss Yonge, whose "Toucans" have the rather tedious if skilful naturalism of the modern German colour prints, but a greater freedom of the compasses is desirable. This greater freedom makes Miss Julia Mavrogordato's linocuts entirely enjoyable. She has an admirable sense both of colour and of design; her prints preserve a delightful harmony. In fact, I think she is the most accomplished and successful of all: "Waterfall," "Polo," and "Pony Farm" are great—little works of art. Entertaining are Miss Lockyer's Rowlandsonish "Cabaret Singer," Frank Weitzel's "Island Legend" and "The Mask." This artist seems to show American influence. Of the black-and-white cuts Mr. Macnab's "Veere Harbour," Mr. Kermode's "Spring," Mr. Greener's "Wilderness," and Miss Hazard's "Spring in Marne Valley" should not go without mention.

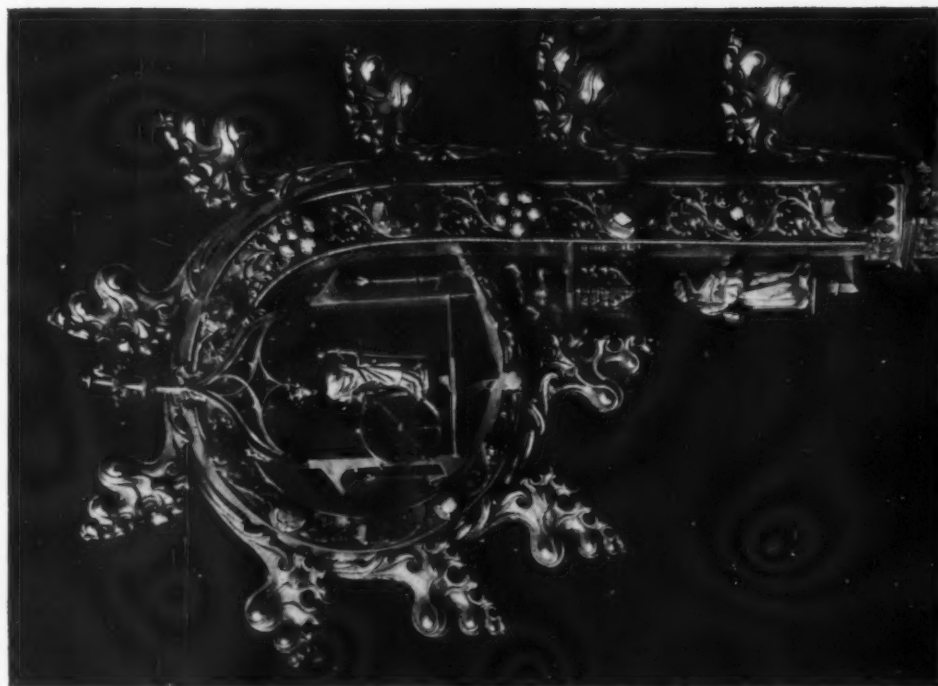
ENGLISH WATERCOLOUR DRAWINGS AND DRAWINGS BY RODOLPHE BRES DIN (1825-1885) AT THE TWENTY-ONE GALLERY.

Rodolphe Bresdin belongs, with William Blake, Odilon Redon, Simeon Solomon, and others, to that category of artists who must create "out of their head," whom it disturbs to have Nature before their eyes, and who always have some mystic motive beyond the narrative, the representation of Nature or the creation of purely æsthetical enjoyment. In addition, Bresdin was what we call "a character." This little exhibition of his drawings, however, hardly gives us a glimpse of his peculiarities. There are no "quaint fancies" here, nor any experiments with technique such as distinguish his lithographs and etchings. One thing, however, we may notice: all these small and even diminutive pen-and-ink drawings, representing classical landscapes, architecture, figure compositions, studies of Renaissance figures, etc., clearly show that they are based on memories, not of Nature but of paintings. Even when he draws horses or men with much show of active muscle in the contours, this is not due to anatomical knowledge but to æsthetical

Art News and Notes



LATE ROMANESQUE CROZIER
Bavarian National Museum, Munich
(See page 247)



GOTHIC ABBOT'S CROZIER, c. 1485
St. Peter's, Salzburg
(See page 247)

Apollo: A Journal of the Arts



ROMANESQUE MITRE
Bavarian National Museum, Munich
(See page 247)

memory. Nevertheless, the drawings are delightful and tinged with his extraordinary personality.

The exhibition of English watercolour drawings is rather a "mixed grill": Tor de Avozarona does not seem to be a peculiarly English artist; Simeon Solomon, though not far from Burne Jones is miles from Copley Fielding and William Turner of Oxford. On the other hand, Messrs. Griggs, Robert Austin, Graham Sutherland, Paul Drury, and S. R. Badmin are contemporary etchers with more or less affinity. I am most attracted by young Mr. Badmin's work and outlook, which has, in addition to the admirable qualities of technique and design—clearly that of the draughtsman—which also characterizes the work of his older contemporaries here, a certain sense of intimacy in subject treatment. Not to be overlooked are the bronzes "Spring," by Mrs. Phyllis Clay, and "Exodus," by Miss Josephine Wilson, both with pronounced rhythm, and two lithographs, not part of the show, namely, a "self-portrait" by Kaethe Kollwitz, and "Making-up" by Luc-Albert Moreau, done in the Toulouse-Lautrec manner.

THE GOUPIL GALLERY

The Summer Exhibition at the Goupil Gallery, which opened, too late for a notice in our last number, has recently undergone some changes which lend it additional

interest. Amongst the pictures now hung may be mentioned an important painting of Hampton Court in evening sunlight by Le Sidaner, which I have commented on some time ago on the occasion of another exhibition; an interesting picture by Sidney Starr, "The Café Royal," which the artist has exploited partly from the point of view of design and colour to which the subject interest is deliberately subordinated; and a very Johnesque Derwent Lees, "Lyndra in Orange Dress," which I seem also to have seen and noticed before as admirable. Amongst the more recent pictures Miss Nadia Benois' "Apples and Pears" deserve mention because they have something of Courbet's rather than Cézanne's or Renoir's quality. Excellent, too, is Mr. R. O. Dunlop's "Still-life," on account of the richness of its impasto. Of Mr. Gilbert Spencer's "The Party" I cannot make anything: it is too much like the *Douanier* Rousseau in naiveté, and Mr. Spencer is not a customs house officer by profession—which is Rousseau's excuse. For opposite reasons I rather dislike Sir William Orpen's "Rest Camp, St. Valéry sur Somme," a war picture; it is painted with that skill that knows how things look without looking at them; in other words, it lacks the subtleties of observation. Mr. Munning's "Country Fair," though painted with similar verve, carries more conviction. Amongst other things worthy of note are watercolours and drawings by Mr. W. W. Russell, Mr. H. E. Duplessis, Mr. Cubitt Bevis, Mr. Ethelbert White—his "Windy Day" is excellent and gets away from his rust-red and green schemes—and Miss Katharine Mayer.

LINOLEUM CUTS BY MR. S. G. BOXSIUS

The three illustrations on pp. 243 and 244 are from three charming little linoleum cuts in colour by Mr. S. G. Boxsius. The colour-prints, whilst based on the Japanese method of printing, are, nevertheless, European in feeling, and as linoleum cuts they have a quality of their own. They are published by Mr. Charles Hauff, of Museum Street.



PORTABLE ALTAR, ROMANESQUE
St. Walburg, Eichstatt
(See page 247)

Art News and Notes

EXHIBITION OF ECCLESIASTICAL ART TREASURES AT MUNICH

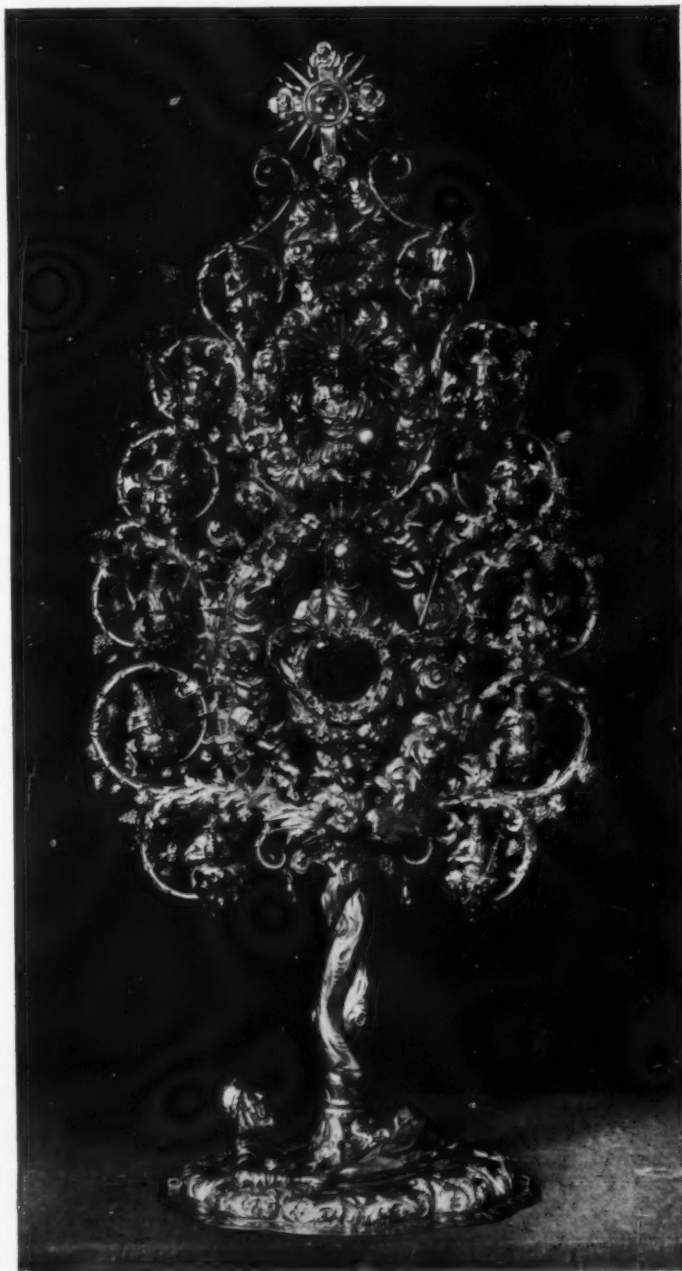
The exhibition of Ecclesiastical Art Treasures of Bavaria in the Residenz, the old Royal Palace of Munich, is most impressive, due to the selection, the extremely high standard of the objects, and the fact that the exhibition is not dedicated to pictures and big sculptures, but only to applied arts. The Reiche Kapelle and the Bavarian National Museum have both contributed, also churches and convents of Bavaria; and Salzburg and other places near the Bavarian frontier have also sent very valuable objects. Many pieces are world-famous, but they were never better exhibited, and it is now a unique occasion to compare those treasures, to study the development of cross, altar, ciborium, monstrance, calix, reliquary, staffs of bishop and abbot, mitre, and other vestments. For a list of the principal objects one may refer to the well-illustrated catalogue with 65 illustrations (1 mark). We reproduce some examples: a Romanesque "Mitre," about 1200, formerly in the Convent Seligenthal at Landshut, now Munich National Museum; an "Altar Portatile," about 1200, the ivory reliefs late tenth century, copper gilt with enamel and ivory, Convent St. Walburg at Eichstatt; a late Romanesque "Curva," Limoges, now National Museum, Munich; the "Abtstab" of 1485 ordered by Abbot Rupert Reutzel at Salzburg, Convent St. Peter, silver gilt; a Baroque Monstrance with the "Tree of Jesse," dated 1698, by Master Josef Anton Kipfinger, silver, partially gilt, the property of the church at Weilheim.

A. L. MAYER

OUR COLOUR PLATES

Our colour plate facing p. 193 is taken from a picture formerly in the collection of Mr. F. A. Bonnington, of Bridgwater. The picture is a joint production of the brothers Barraud, William and Henry, who were for many years joint exhibitors at the Royal Academy. As may be gathered even from the reduced print, both the figure and the animals—it is not now possible to say which parts of the painting were by William and which by his brother—are done with considerable skill. The association of "Mr. Maynard" and the Beagles with "Her Majesty" is further emphasized by the view of Windsor Castle in the background. The present tendency to clear and precise definition of form, in contrast to the manner of the Impressionists with their blurred contours and heavy impasto, is tending to bring the paintings of the early Victorian period back into favour. This picture bears the date 1844.

Our colour plate facing p. 236 is a reproduction of the charming picture from the Municipal Gallery at Terni which figured in the recent Italian Exhibition at



BAROQUE MONSTRANCE, 1698

Pfarrkirche, Weilheim

Burlington House. It was painted by Fra Angelico's favourite pupil, Penozzo di Lesi di Sandro, better known as Gozzoli. Gozzoli has not the serene other-worldliness of his master. He is distinctly more of this world, but, like his master's work, it bears the stamp of perfect sincerity, and his enchanting naïveté, rather more Northern

Apollo: A Journal of the Arts

and Gothic in feeling than Italian, captivates us still. Gozzoli's most famous works are the frescoes in the Pisan *Campo Santo*, "the vastest cycle of paintings undertaken by any fifteenth-century painter," and the decorations for the Riccardi Chapel, ostensibly illustrating the Journey of the Magi, but actually representing three generations of the Medici and their court—with more or less faithfulness; modern criticism allows his portraiture in this fresco rather less than more. There is, however, no doubt that Gozzoli's best qualities were, apart from this, one would almost say, "jolly" decorative sense, his interest in "portraiture" whether of man, beast, flower, or wider nature.

Our charming little picture of the "Madonna and Saints," which has "The Mystic Marriage of St. Catherine" for its subject, was executed, as we may gather from the date, about the time when he was painting a cycle of seventeen pictures at San Gimignano. It is especially distinguished by the delicate manner of the painting and the extraordinarily good state of its preservation. The Madonna "dall bellissimo volto, dolce et austera," of most beautiful features, sweet, and yet austere, as a modern writer says, has something of a portrait-likeness about it, and the action of the infant Christ, though impossible to a human infant of that tender age, is engagingly convincing.

A work of a very different kind is reproduced in our colour plate facing p. 200. It is one of Titian's several portraits of Pope Paul III, and must, without a doubt, rank as one of the greatest portrait-paintings of all times; only Leonardo's "Mona Lisa" and Velazquez's "Pope Innocent X" are without question its equals. When one considers that it was painted less than eighty years after Benozzo's picture, one is amazed at the tremendous advance the art had made. It is, of course, an "advance" only if we consider it from the point of view of its illusional qualities of nature, and in that sense the following anecdote confirms it. In a letter written by Vasari in 1548 the writer says: "So like nature was it that when Titian placed it at an open window to dry the varnish the passers-by all saluted it, thinking it was the Pope himself." But it is not only this life-like quality that makes the picture great; nor is it even Titian's hand alone that places it in the front rank of portraiture. Titian had in Alessandro Farnese, born in 1468, who reigned as Pope Paul III from 1534 to 1549, an extraordinarily interesting personality to portray. Paul III is the Vicar of Christ who himself would have reformed the Catholic Church and even curbed the powers of the Pope, but to whom, nevertheless, that Church owes its most potent weapons of defence. He it was who confirmed the Order of the Jesuits (1540), sanctioned the introduction of the Spanish Inquisition in Italy (1542), and established the censorship and the Index (1543); the latter in the very year in which this portrait was painted. But, in addition to his political powers, he was a most active patron of the arts, having himself been brought up at the Court of Cosmo de Medici. He owned no less than thirty of Titian's paintings. He began the building of the famous Farnese Palace, and commissioned Michelangelo—whom, as he said, he had waited thirty years to employ—to paint "The Last Judgment." Indications of all sides of his character are clearly given in this great portrait, in which the Pope has "come off" much better than in the famous portrait

group where he is seen in conference with his two rebellious grandsons. In our picture which, like the preceding, is in the National Museum at Naples, he looks certainly sensual and distrustful, but there is, nevertheless, a patriarchal dignity in his pose, and nervous æsthetical sensibility in the shape of his hands. Even from the reproduction the superb quality of the painting, more particularly in the head and even the hands—which latter were not Titian's "strong point"—may be gathered.



ÆSCULAPIUS: A SKETCH IN CLAY BY ANTOINE BOURDELLE

The dignified design of Æsculapius is, like a good deal of the master's work, essentially monumental. It would have been a great monument if its author had lived to construct it. Its architectonic plasticity is remarkable, and it possesses the interest of being the last piece of work upon which Bourdelle laid his hands. Further, the head of Æsculapius is surely a self-portrait of Bourdelle; the features, shape of head, the beard and whiskers all bear a striking resemblance to the master himself.